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Arch. Budd.

C. IV. 5.

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THE
ENCYCLOPÆDIA OF ORNAMENT
BY HENRY SHAW, F.S. A.

LONDON
WILLIAM PICKERING
1842





THE
Encyclopædia
OF
ORNAMENT.

BY
HENRY SHAW, F. S. A.

1842.



P R E F A C E.



BEFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be attained by an opportunity of studying from the originals themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural objects have been copied with classical elegance; but in the middle ages and oriental examples we find a profusion of ornamental detail, rich in invention, of a

grotesque and fanciful nature. At the period of the Renaissance the elegant taste of the ancients was blended with mediæval richness and eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth; for florid ornamental architecture in buildings of the same period; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the middle ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c.; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire; carvings in wood and panels of the fifteenth and sixteenth centuries; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris; ornamental drapery, velvet hangings, &c. from designs of the fifteenth century; lace and needlework of the seventeenth; bindings of books of the sixteenth century; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein, and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

LIST OF PLATES

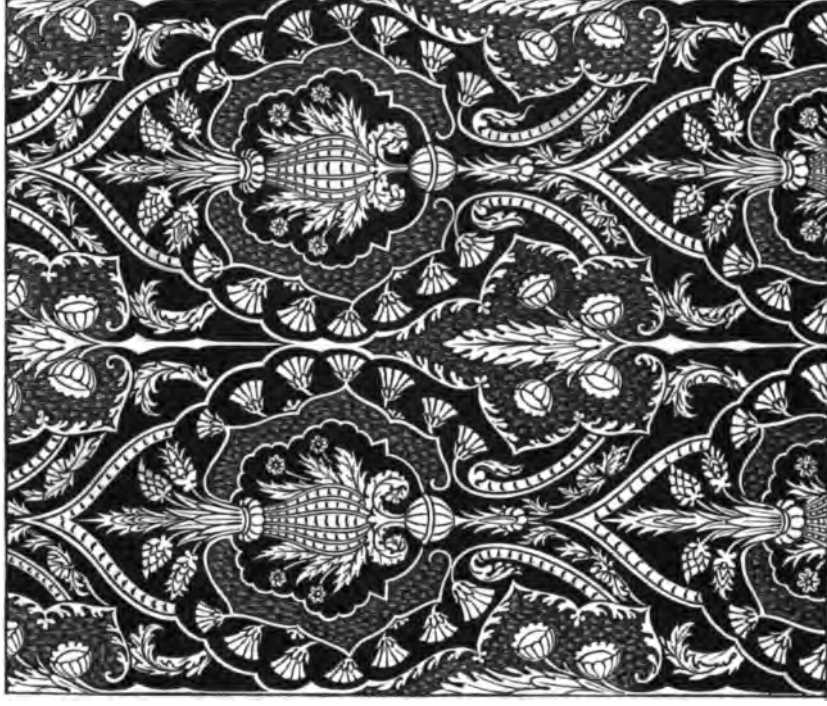
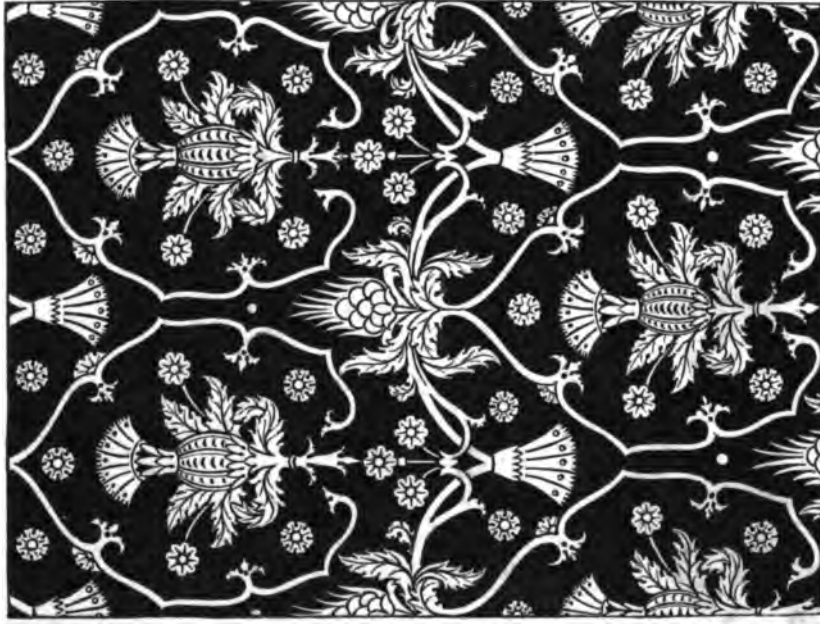
TO THE ENCYCLOPÆDIA OF ORNAMENT.

- PLATE 1. The Title, taken from a binding in the possession of George Lucy, Esq. of Charlecote, Warwickshire.
2. Ante-pendiums, or Altar Cloths of the date of about 1500, taken from churches in Italy. These draperies, generally made of rich velvet or brocades, were used for the decoration of the altars in the churches of the middle ages.
 3. Arabesque on the lining of a door in the Palace of Heidelberg.
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 6. Cover of a Book, taken from Erasmus on the New Testament, in the possession of Mr. Pickering.
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 8. Capital of Pilasters in the Temple of Eleusis at Athens.
 9. Capital from the Lady Chapel of Lincoln Cathedral.
 10. Capital from Lincoln Cathedral, and from the Library and Chapter Room of Southwell Church, Nottinghamshire.
 11. Capitals and Entablature from the Façade of the Certosa di Pavia.
 12. A Centre Ornament from an Engraving of Israel van Mecheln.
 13. A Circular Ornament in the possession of Thomas Willement, F.S.A. date 1570. This is executed in a soft metal, similar to that used for printing type, and may have been the original design for the interior of a tazza, so frequently found among the utensils displayed on the side-boards of the gentry in the 16th century.
 14. Drapery from a Picture of the Virgin and Child by Cima da Conegliano, in the Louvre at Paris.
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 20. Velvet Hangings. These hangings are composed of crimson velvet and gold thread.
 21. Velvet hangings at Hardwicke Hall, Lancashire, a seat of the Duke of Devonshire.
 22. Iron Work from one of the western doors of the church of Nôtre Dame, Paris. These doors exhibit, it is supposed, the finest examples of wrought iron of the 13th century. The hinge selected is one out of ten, each displaying considerable variety in design, combined with the most admirable execution.
 23. Key-stone, and Ornaments round a Capital, in the church of Pont de l'Arche, Normandy.
 - 24-25. Patterns of ancient Lace-work from engravings of the date of 1601.

PLATE 26. Needlework from the tester of a bed at Levens Hall, Westmoreland, the seat of the Hon. Col. F. G. Howard.

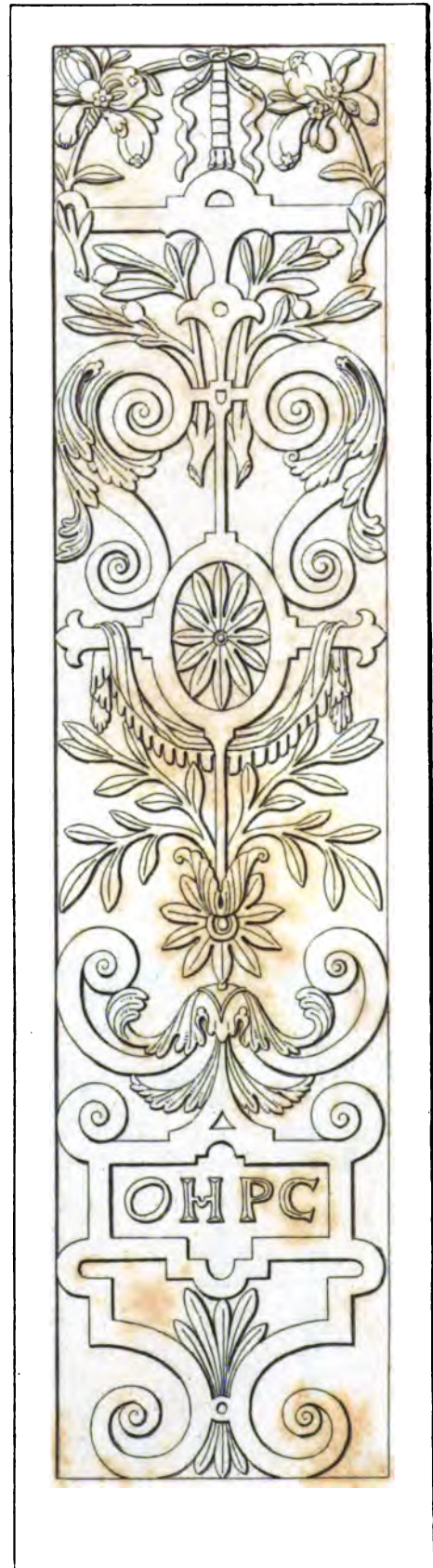
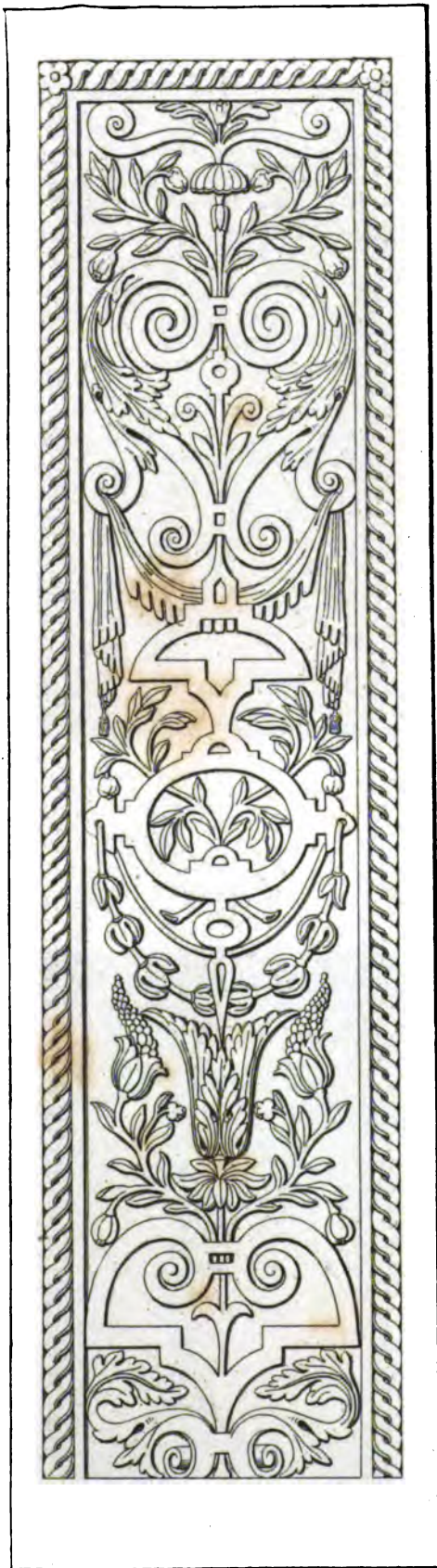
27. Wall Ornament on the Tomb of Ibrahim Aga, at Cairo.
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30. Ornamental Tracery from the Abbey of Jumieges in Normandy.
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37. Ornaments of the beginning of the 17th century, containing a panel with a shield and coronet, and two inlaid ornaments.
38. Heraldic Panels, in the possession of Thos. Willement, F. S. A.
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42. Pendants from St. Stephen's Chapel, Westminster.
43. Three Sides of a Pilaster in the cloister of St. Sauveur at Aix in Provence.
44. Designs for Plate, from a very valuable collection of drawings by Van Swol, in the print room of the British Museum.
45. Border of Stained Glass in the Royal Abbey of St. Denis, near Paris.
46. Stained Glass in the possession of Thomas Willement, F. S. A.
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49. Stained Glass from Salisbury Cathedral.
50. Stained Glass from the Chapter House of York Cathedral.
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52. Stained Glass from the church of Altenberg, near Cologne.
53. Stained Glass from the sacristy of the Cathedral at Chartres.
54. Stained Glass from the entrance to the sacristy of the Cathedral at Chartres.
55. From Stained Glass, and from Needlework. The stained glass from the beautiful window recently erected in St. George's Church, Hanover Square, and formerly in the Cathedral at Mechlin.
56. A Staircase, from a drawing in the possession of C. J. Richardson, Esq. F. S. A.
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58. Painted Tiles from the Chapter House, Westminster. From drawings by L. N. Cottingham, Esq. F. S. A., at whose suggestion this beautiful floor was uncovered Jan. 1st, 1831. One quarter only of each figure is given to allow room for four varieties.
59. Painted Tiles from great Malvern Church, Worcestershire.

Date about 1500.



ANTE-PENDIUMS.

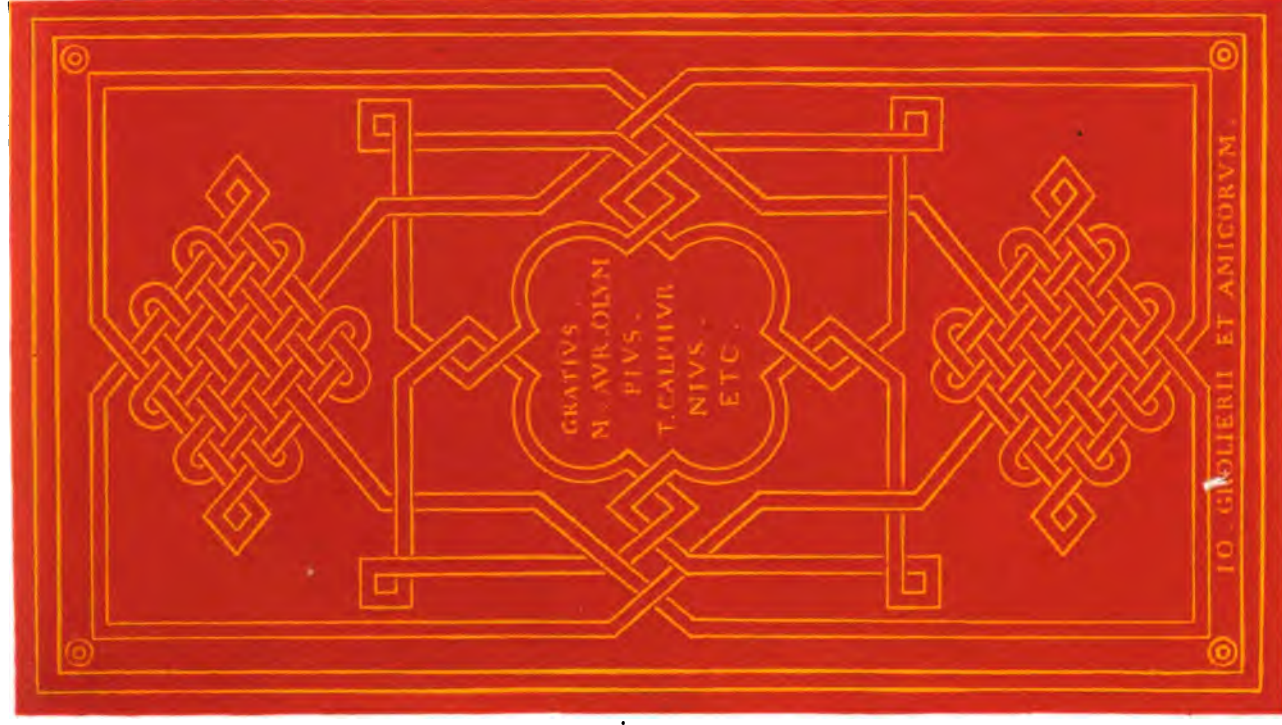




ARABESQUE ON THE LINING OF A DOOR.

Palace of Heidelberg





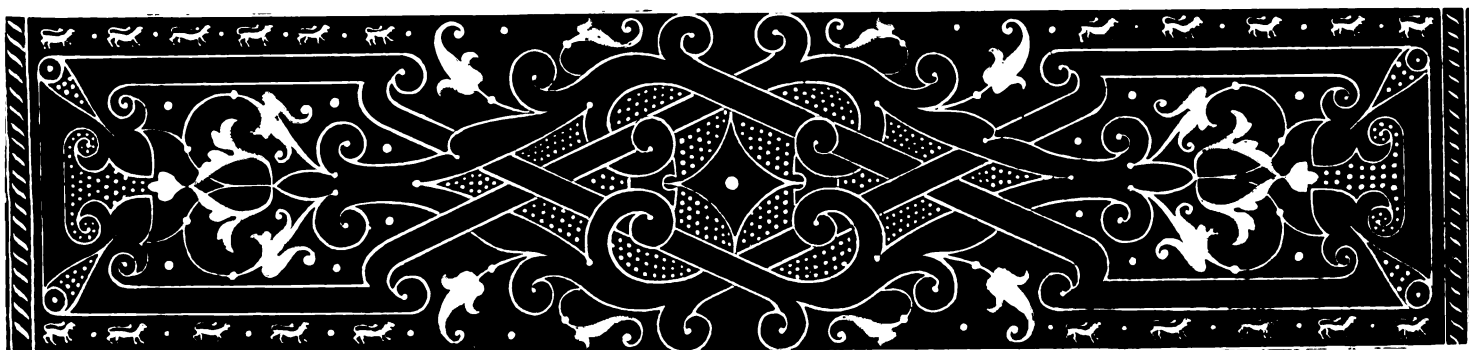
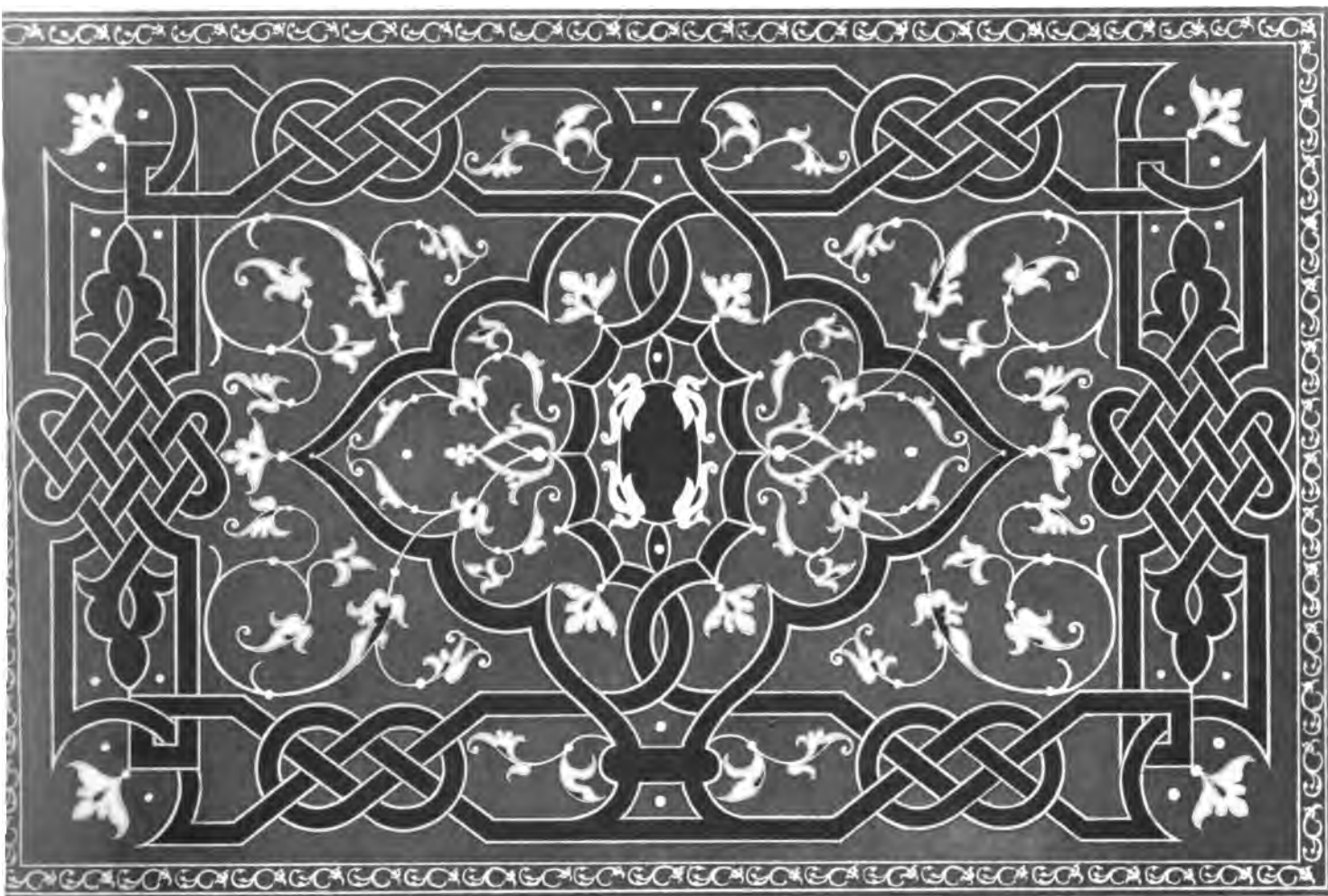
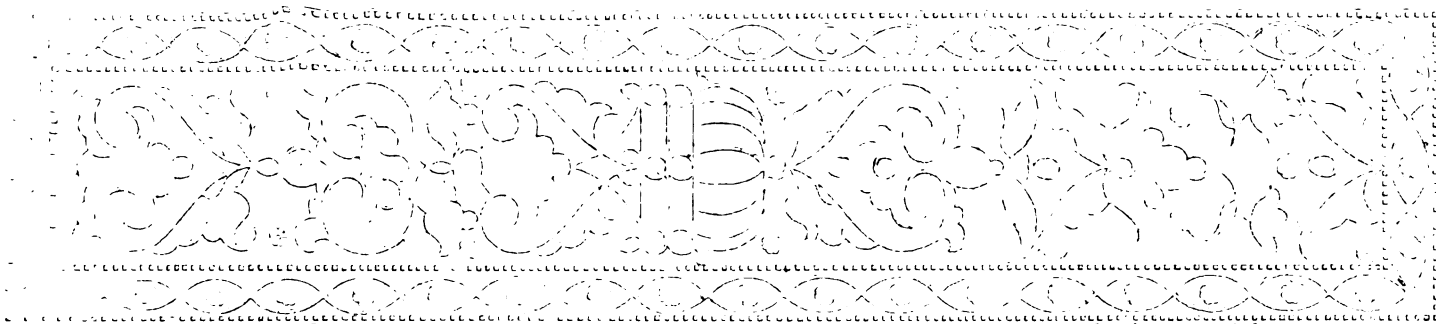


Date, 16th Century.



EXEMPLARS OF BINDING.









Section at A A.



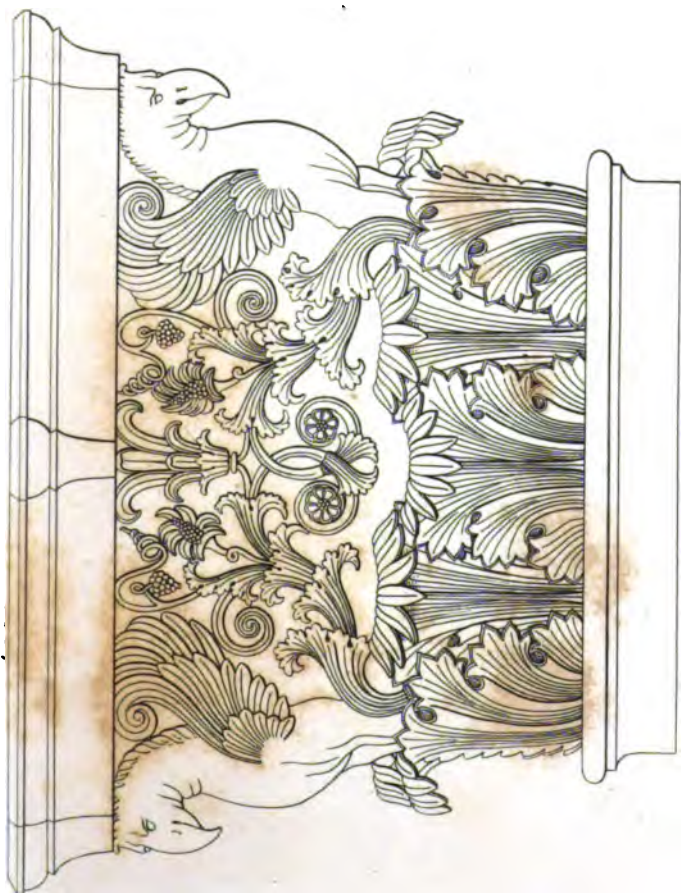
Section



N^{os} 1, 2, 3. From Southwell Church, Nottinghamshire.

N^o 4. From the passage leading out of the Cloisters





Front. Scale $\frac{1}{2}$



Side.

$\frac{1}{16}$



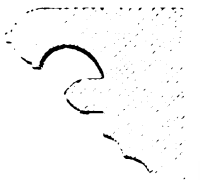
CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

Drawn by H. S. S. S.

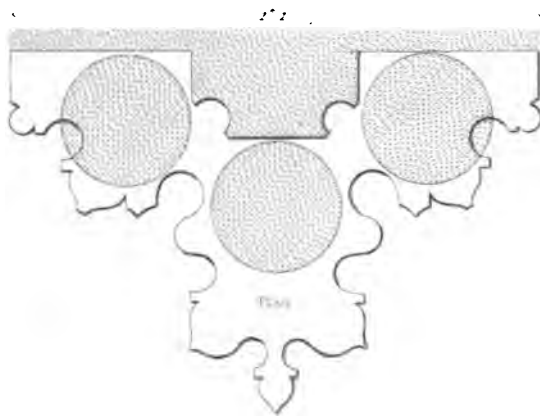




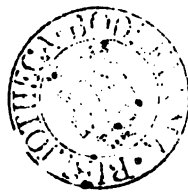
Modillion of the Capital



Front of the Flower

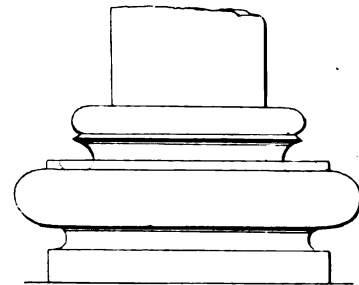


From the Lady Chapel, Lincoln Cathedral.





Mouldings
of capital

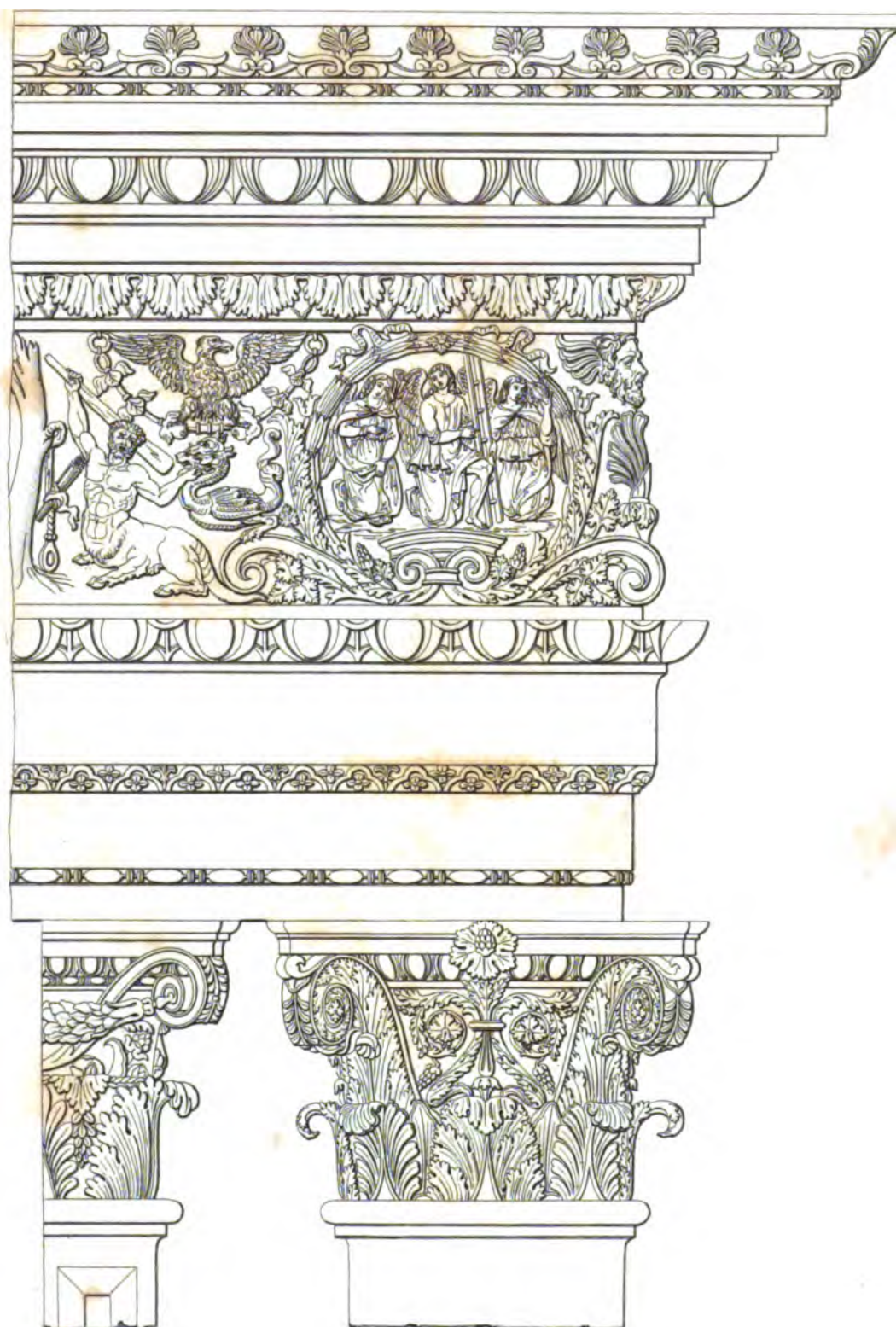


Nº 1. from Lincoln Cathedral. 1842. Photo. the Library

Nº 2. Chapter House, Southwell Church. 1842.

Drawn by Henry Shaw





CAPITALS AND ENTABLATURE IN MARBLE

from the Frieze of the Certosa di Pavia

from the beginning of the 16th century





From an Engraving by Israel Van Mecken Born Died 1503.



Date 1870.



NAME SIZE AS THE ORIGINAL IN METAL

From the Collection of Thos Willmet F.R.S.

Engraved by Henry Chas.





TAPESTRY.

From a Picture in the Louvre.





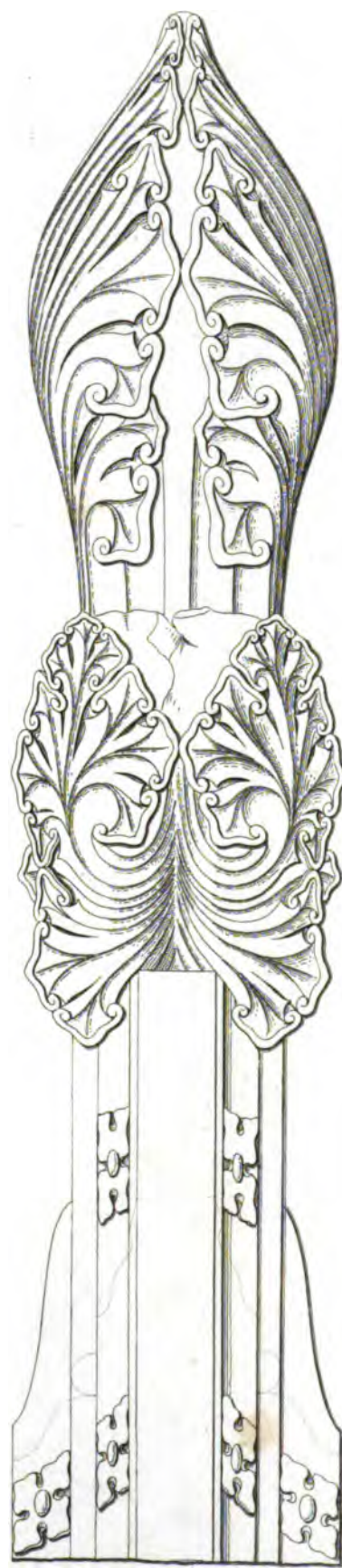
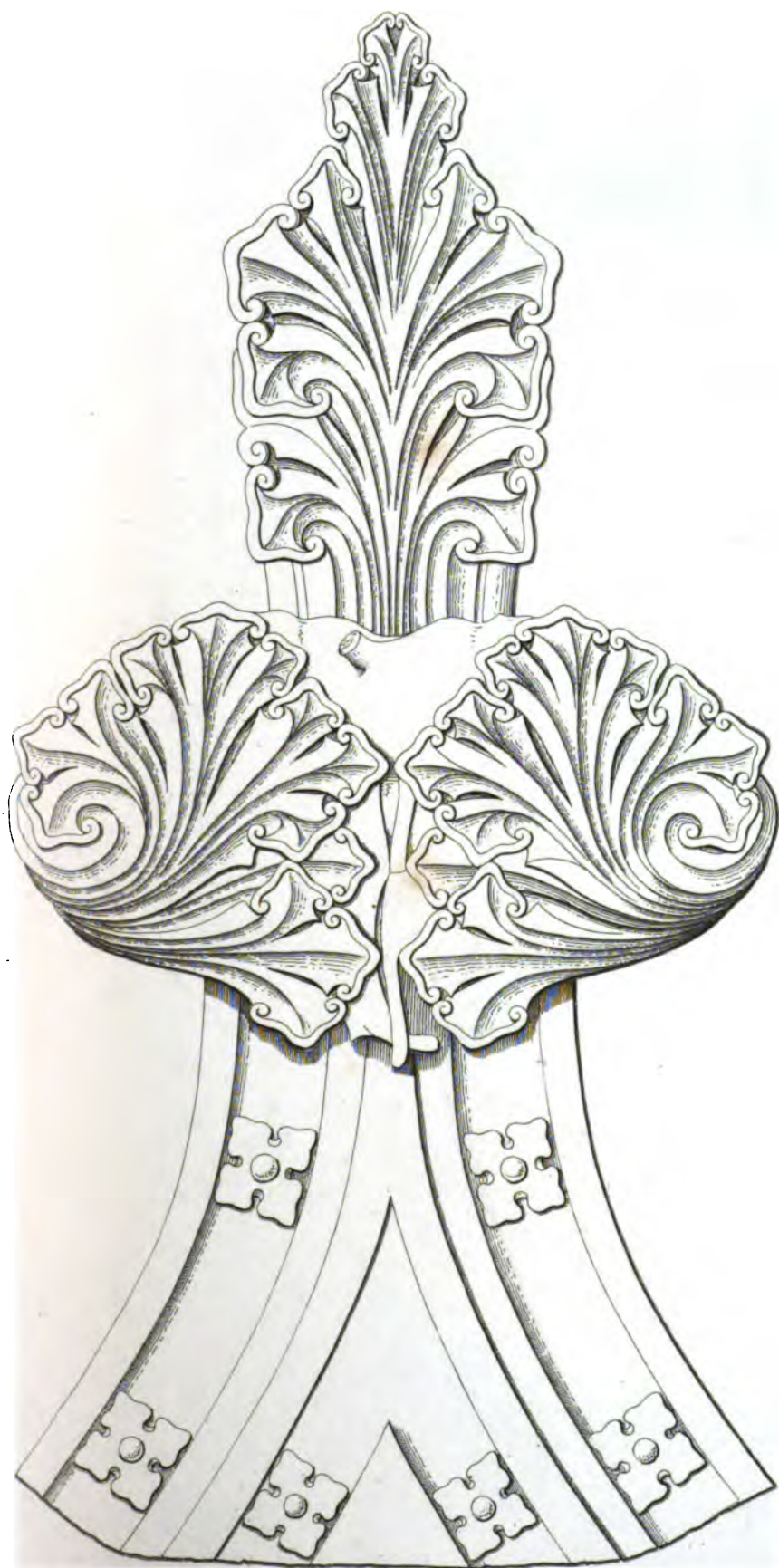
E W E R

From the Collection of Mons^r Trisson, Languedoc.

Date—the beginning of the 17th Century

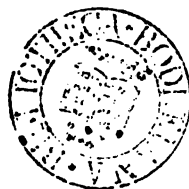
J. Griem. Engr. Nicholas Lane, London





A FINIAL.

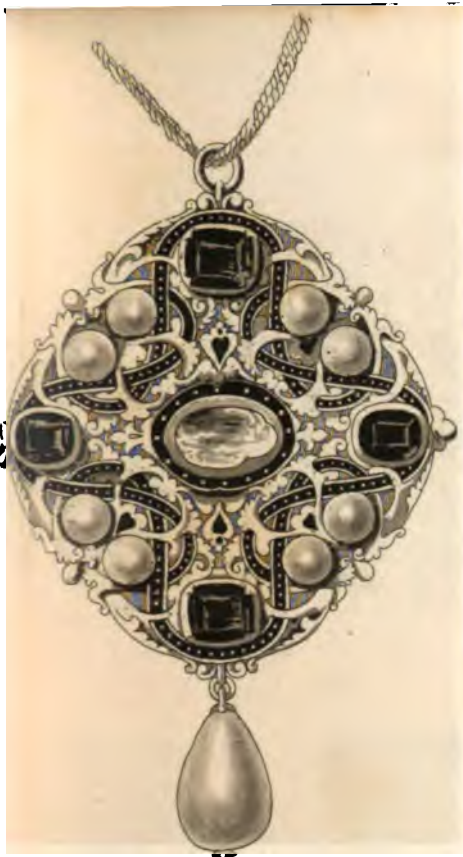
From Lincoln Cathedral





FROM A DRAWING
in a M.S. in the British Museum.
Royal M.S. 11 D. 40

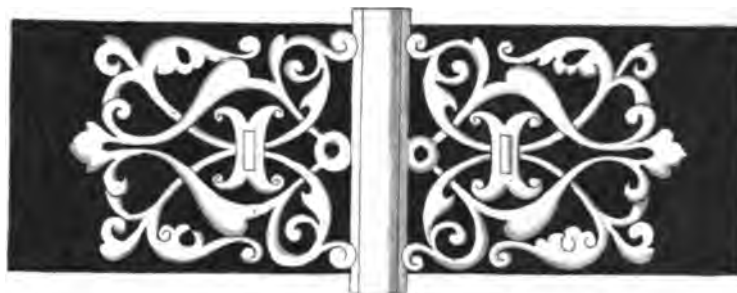
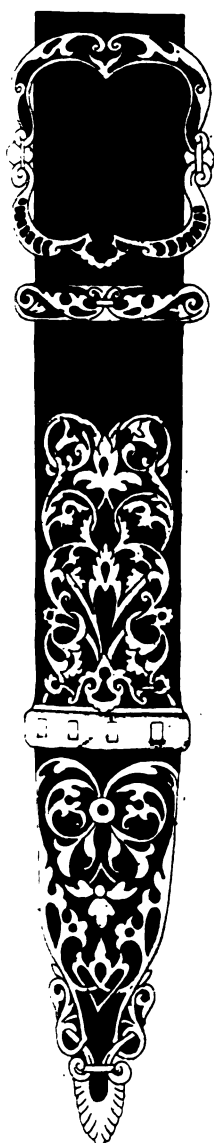
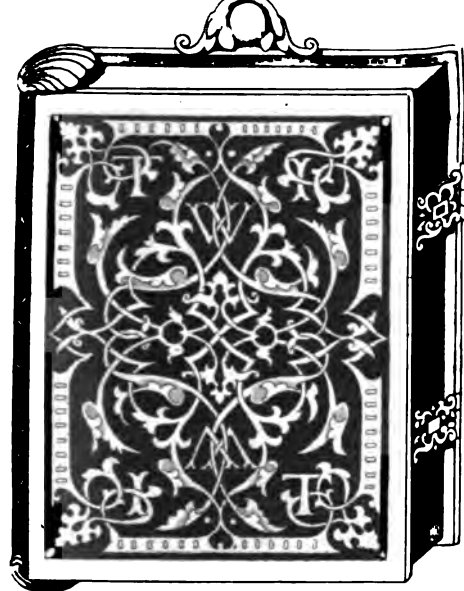




DESIGNS FOR GOLDSMITHS WORK.

by Hans Holbein.



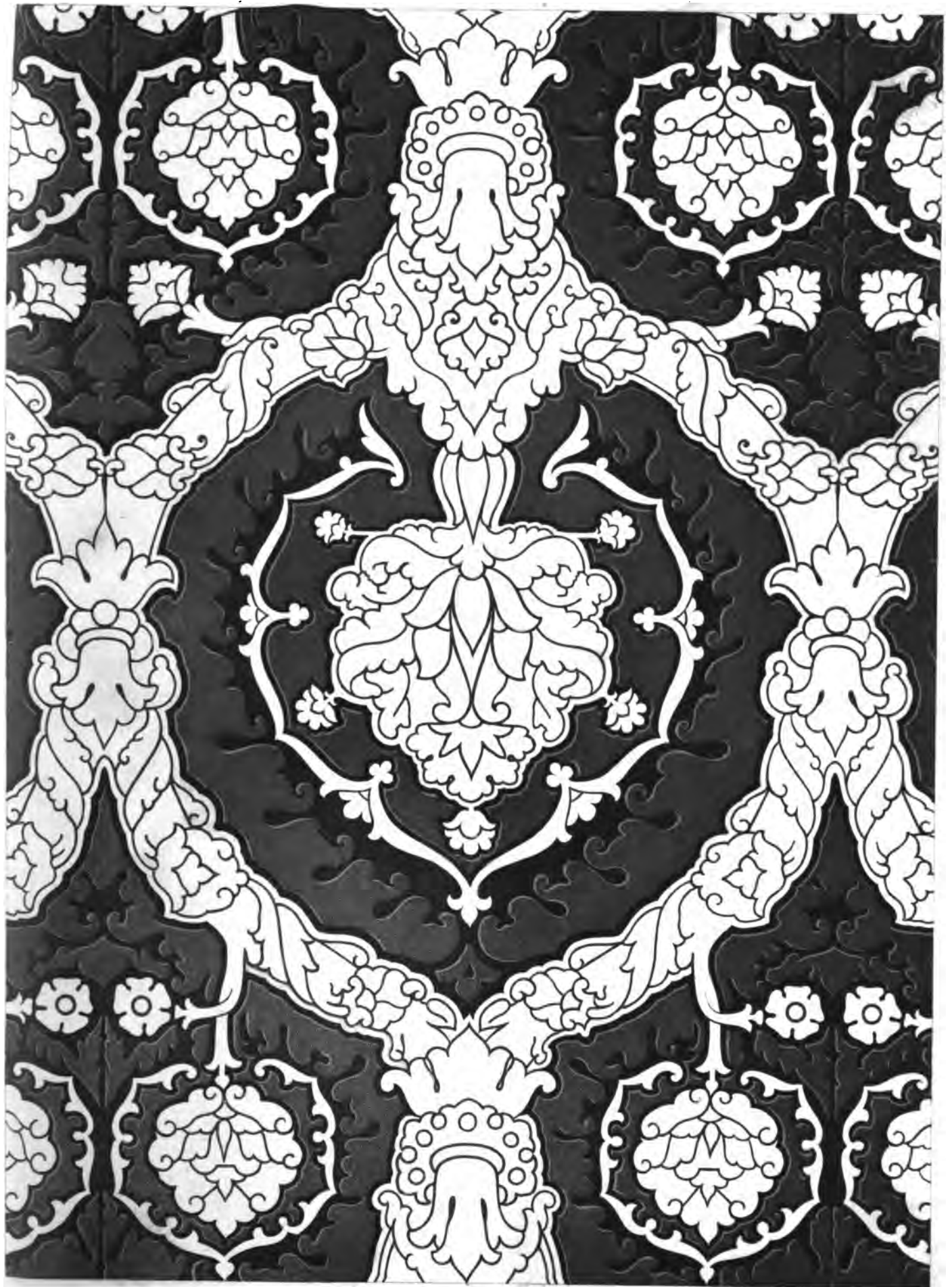


DESIGNS FOR GOLDSMITHS WORK,

by Hans Holbein.

In the British Museum, Additional M.S. 5308.







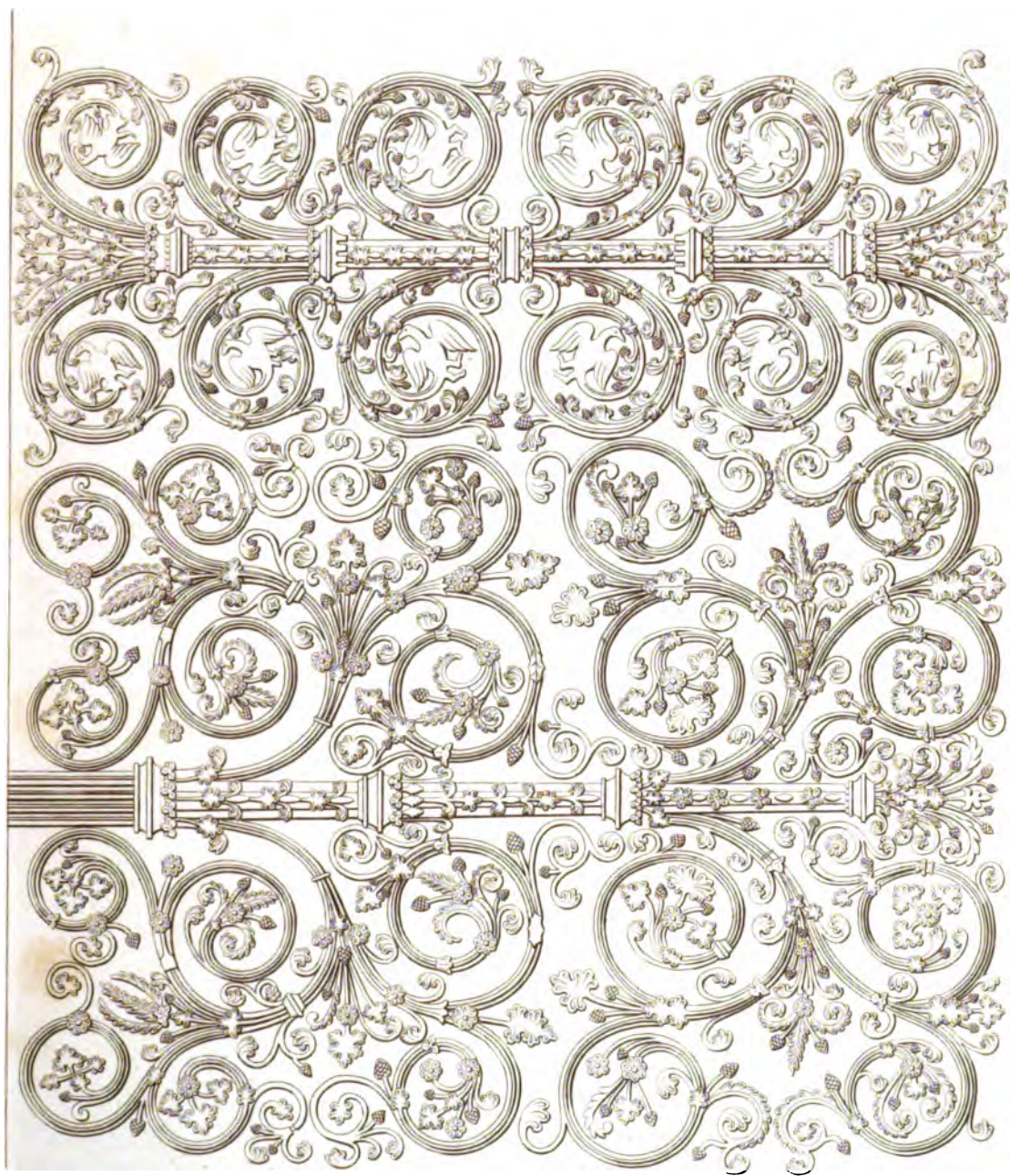


FROM VELVET HANGING.

At Harwood Hall, Yorkshire.



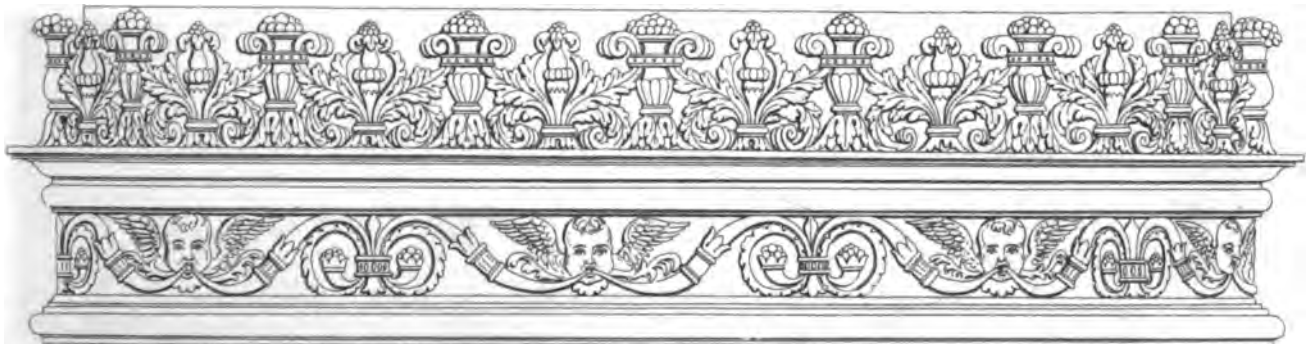
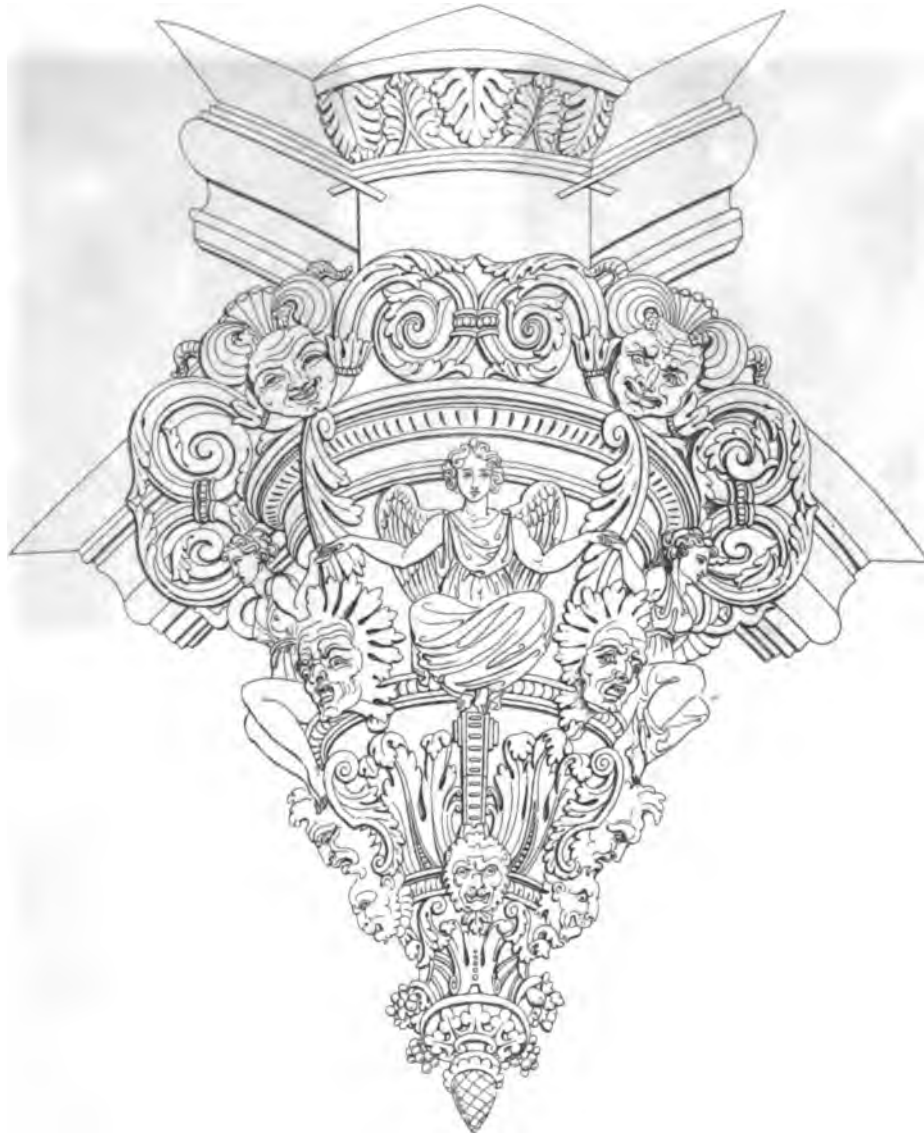
Date the 13th Century.



IRON WORK.

From the Door of Notre Dame Cathedral, Paris.



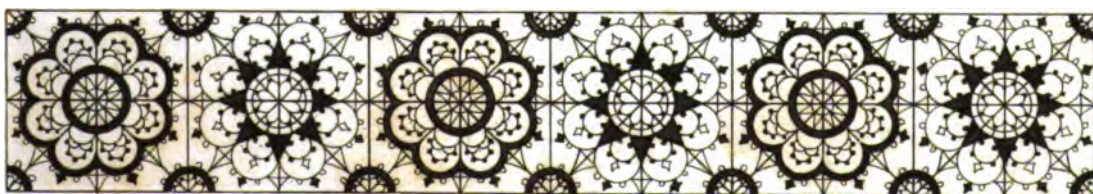
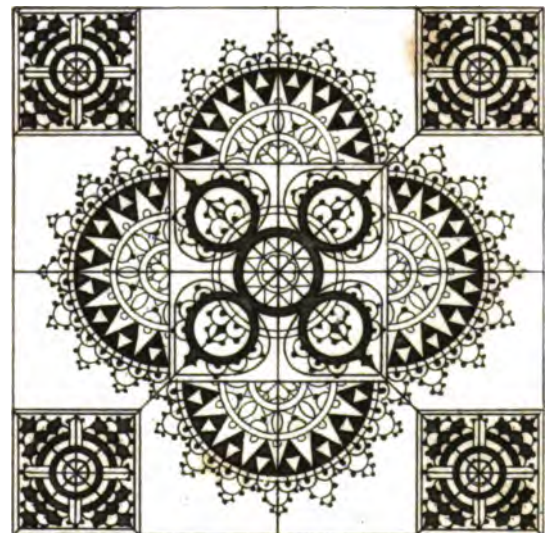
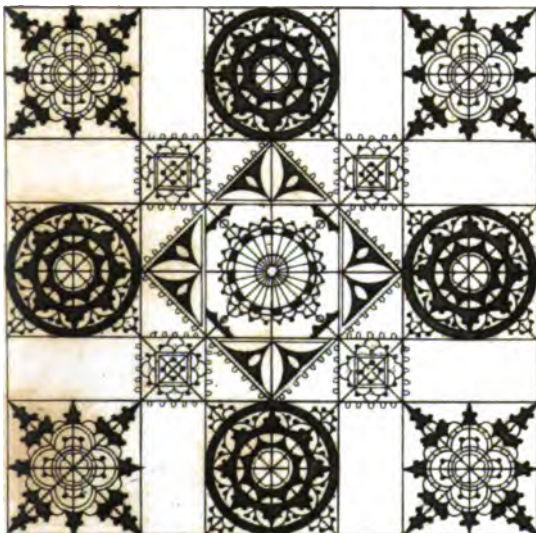
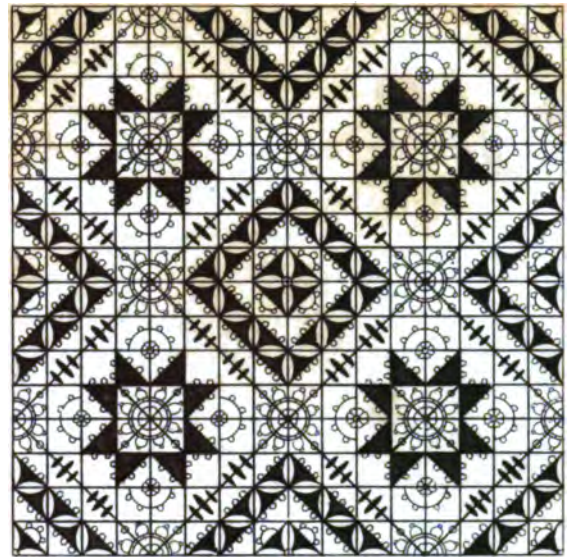
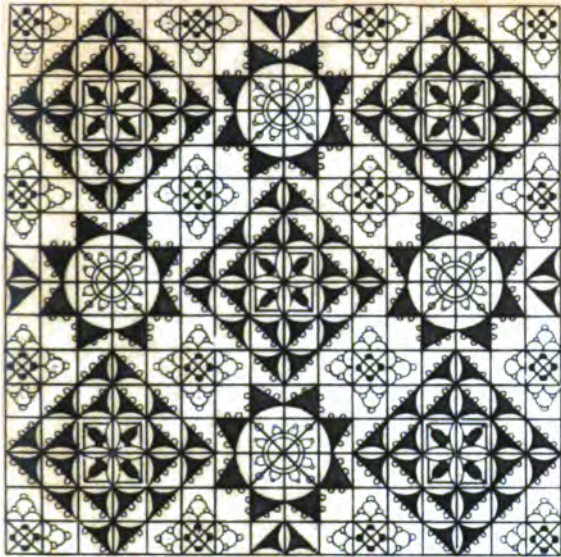


KEY STONE & ORNAMENTS

round a Capital in the Church of

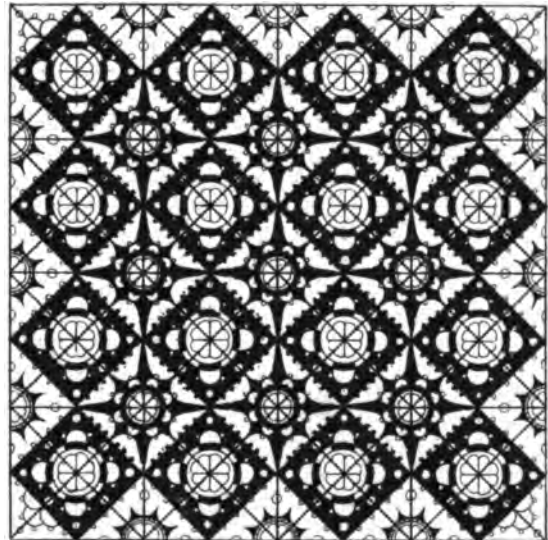
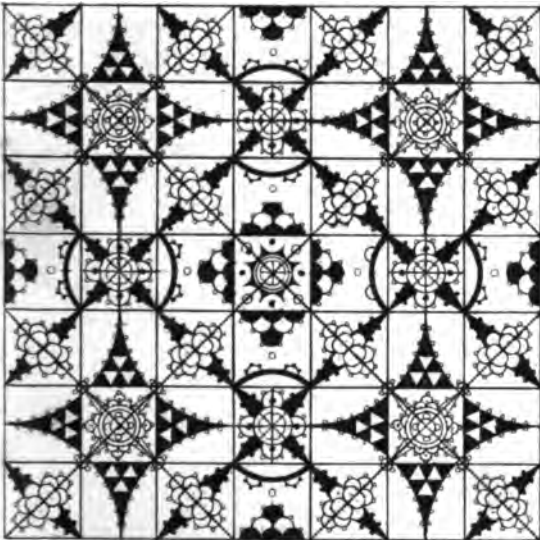
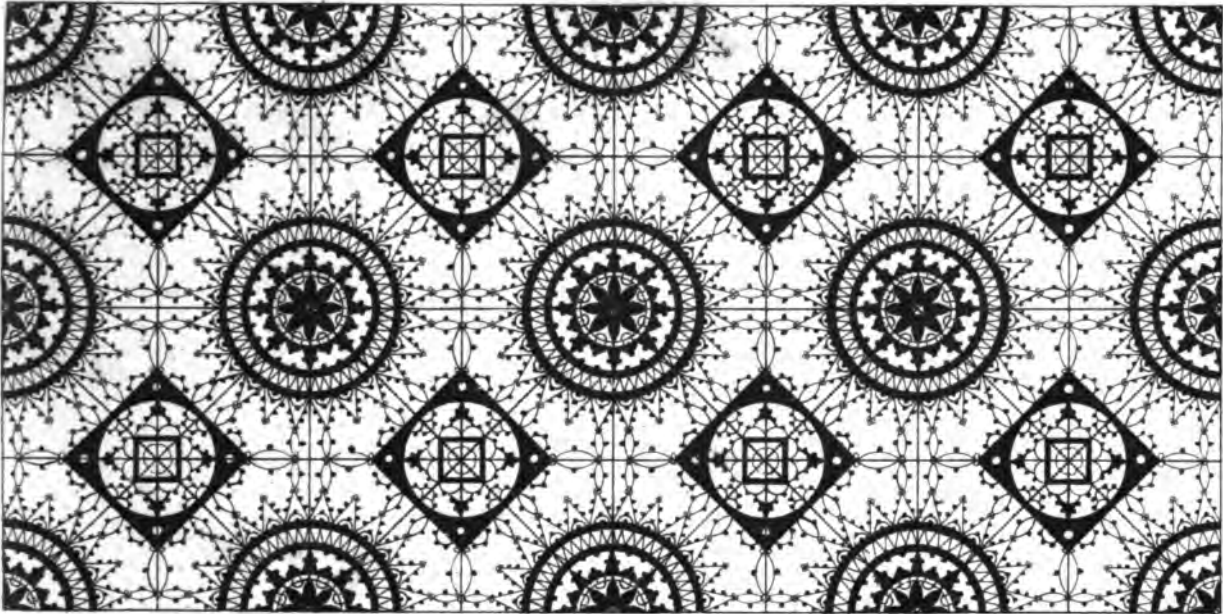
Font de l'arche, Normandy.







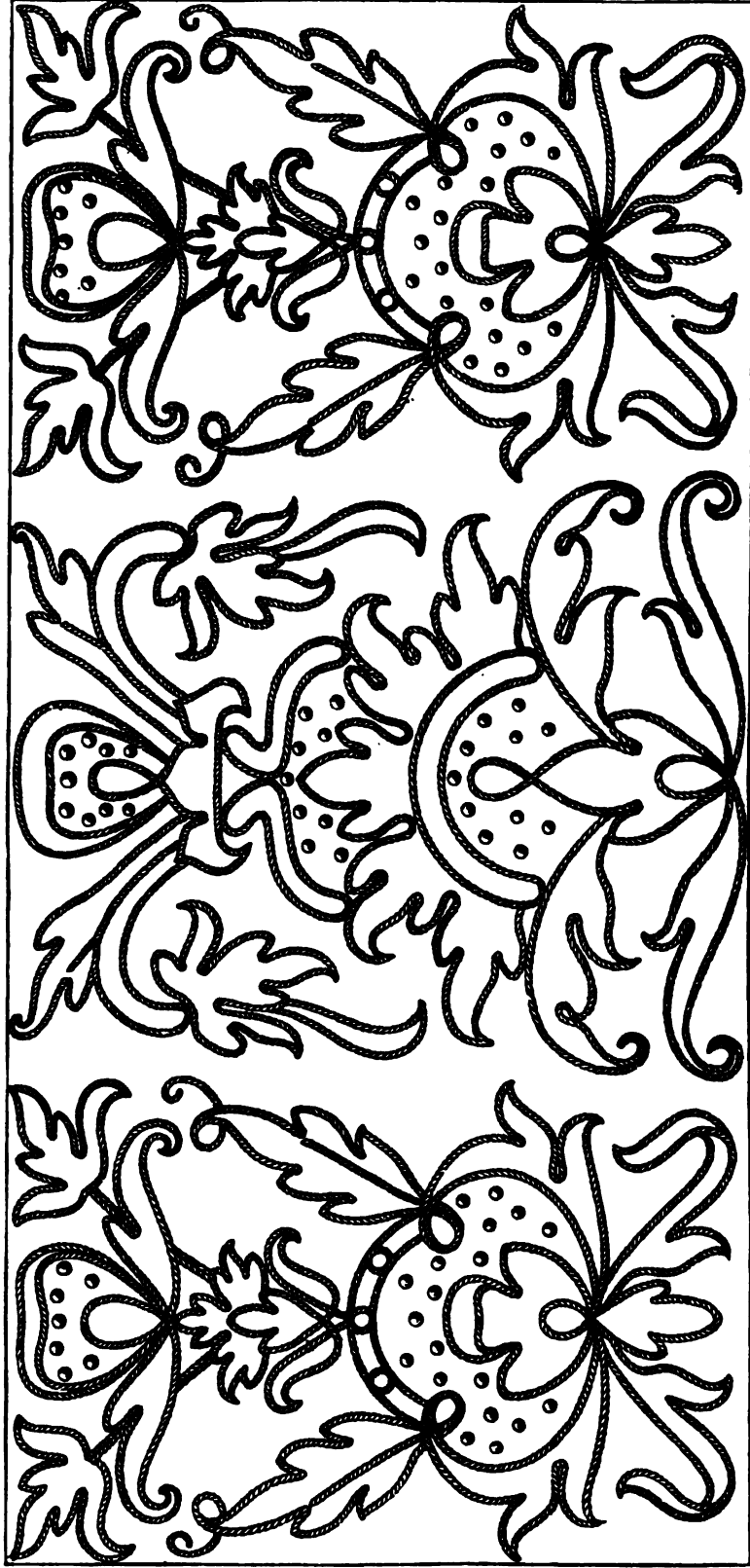
Date 1801.



ANCIENT LACE WORK.



About 1650.



NEEDLEWORK.









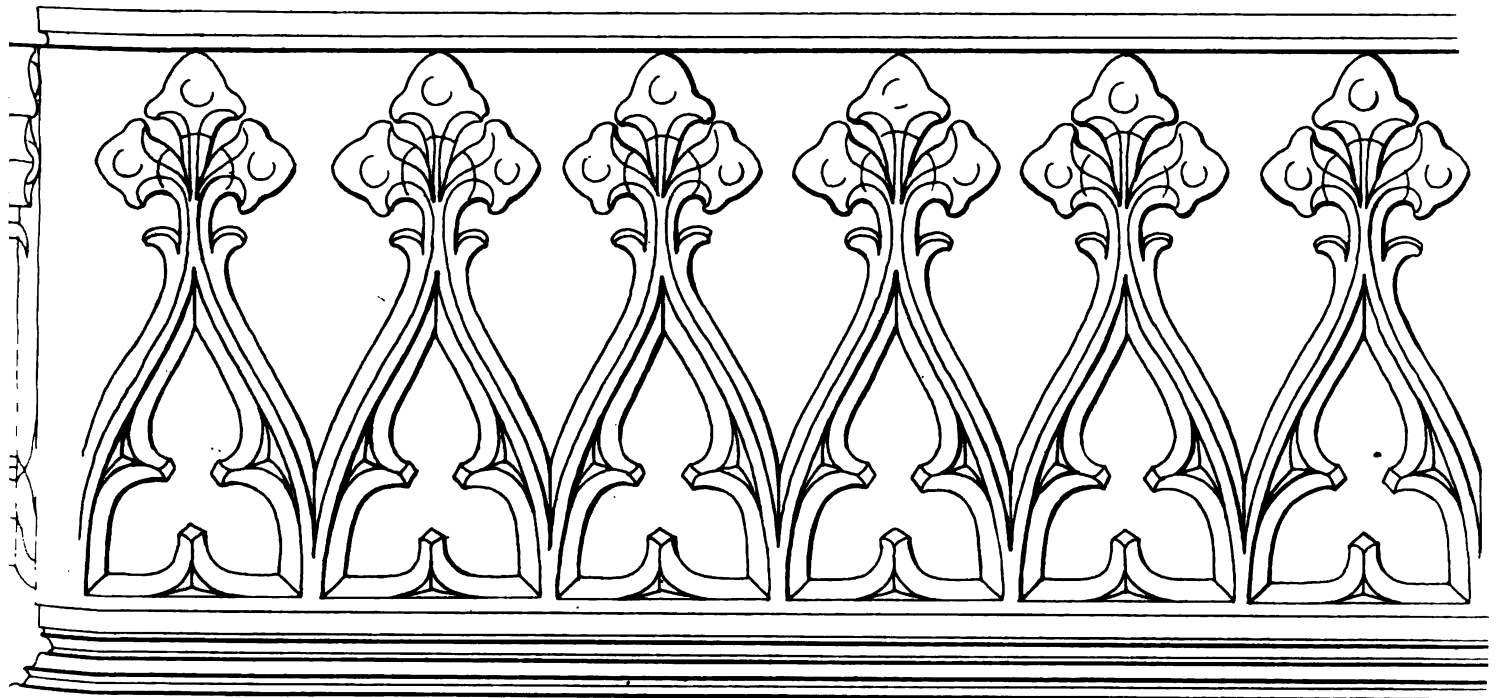
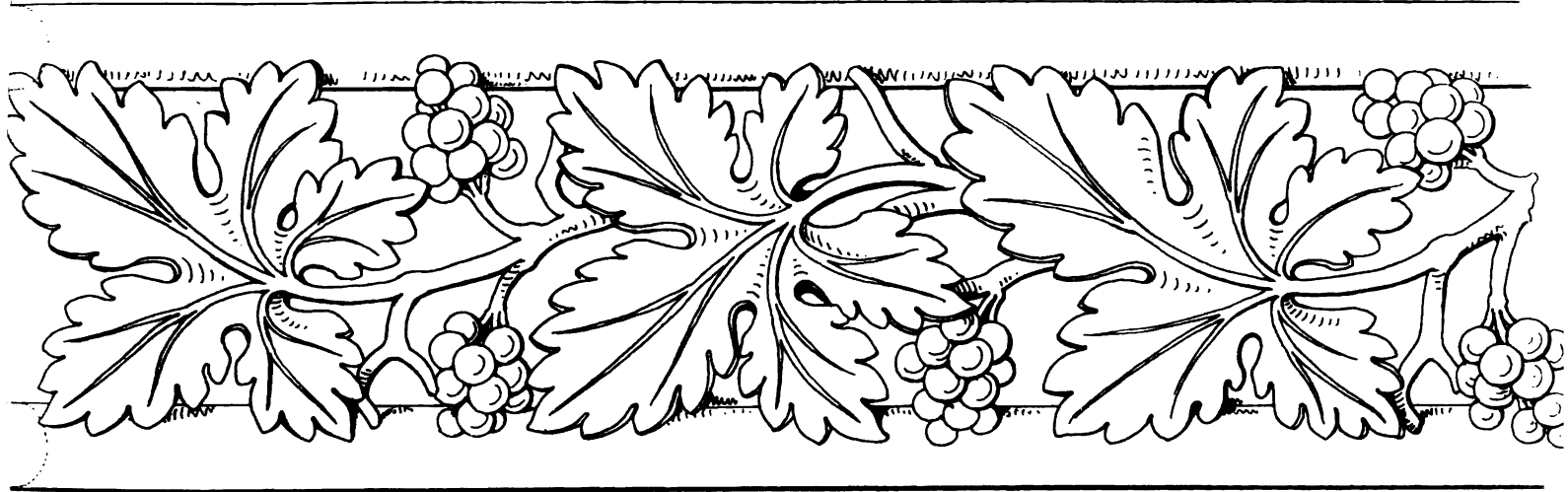
© R E N A W E N T .

From the Quill of Lophoceros

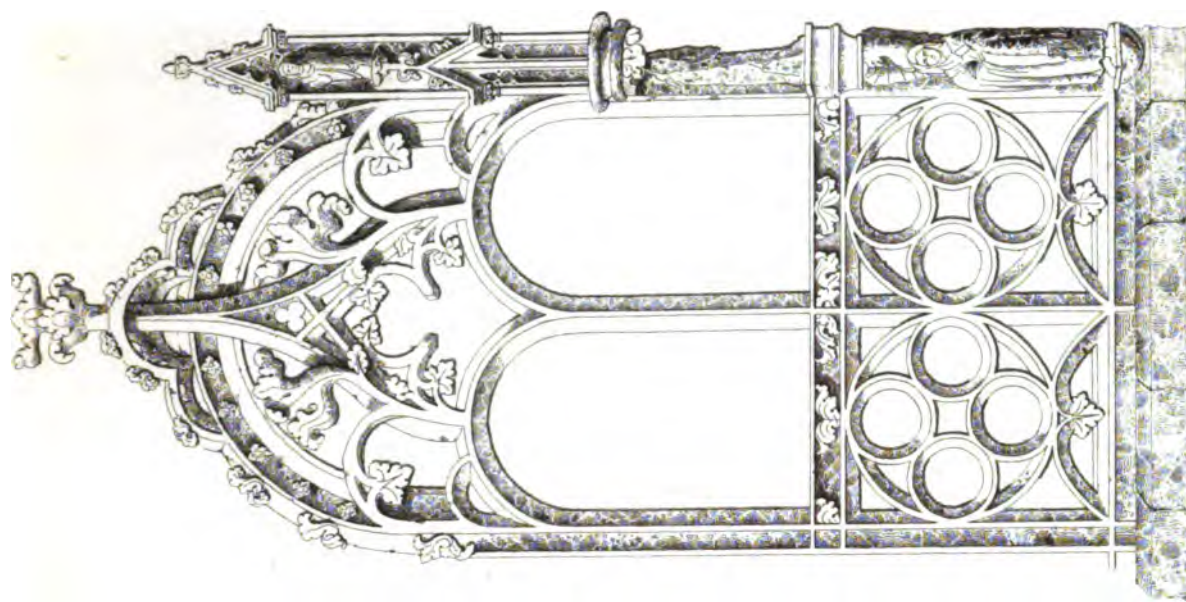
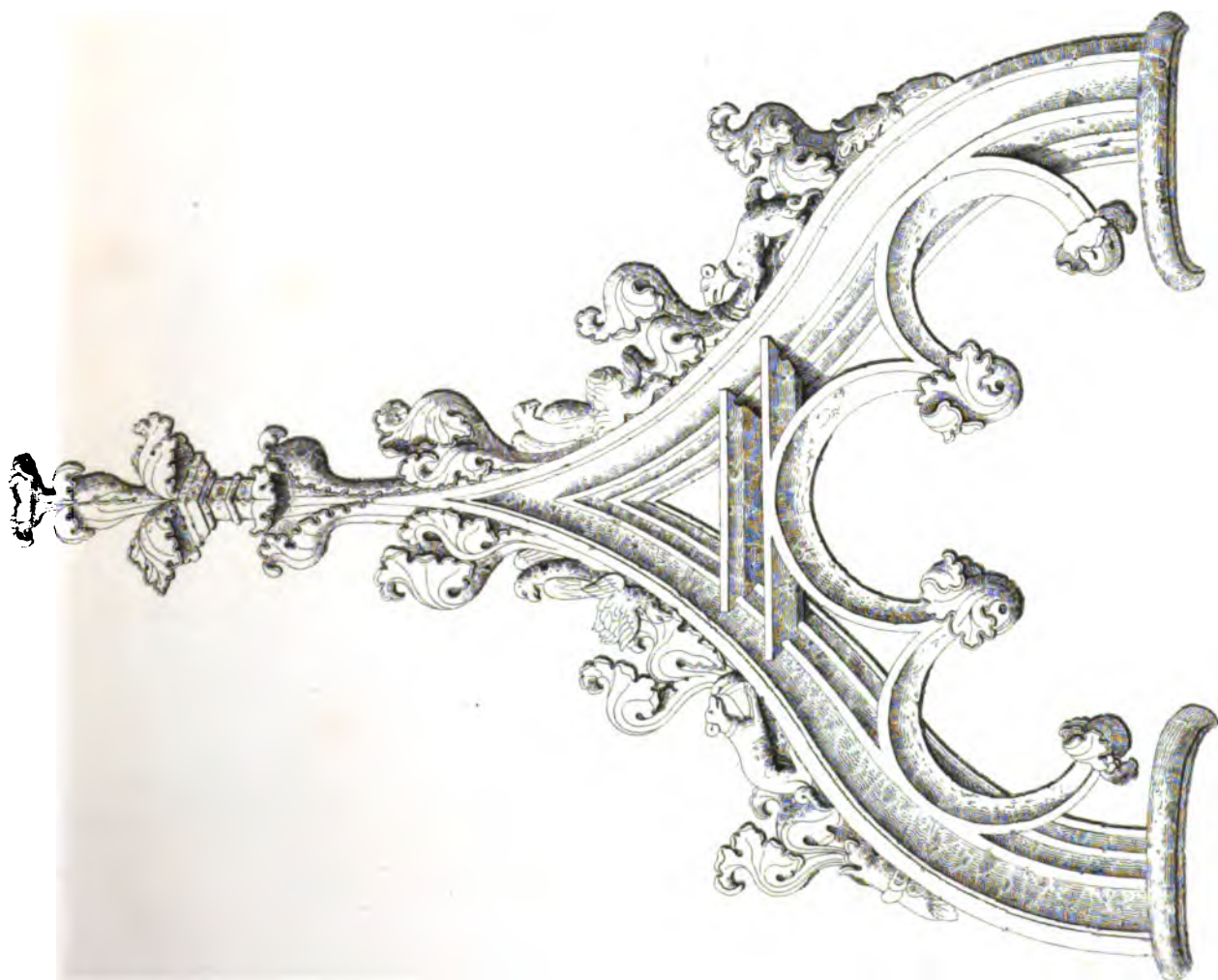
Calhoun.

From the end of the 2nd Century







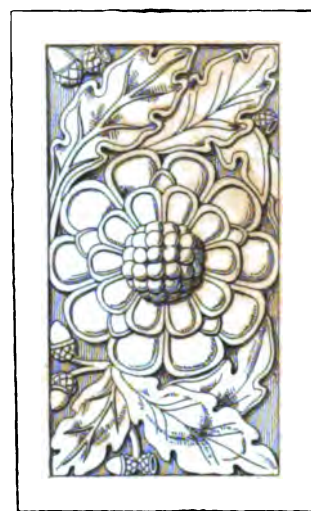


FROM THE ABBEY OF JUMIEGES,

in Normandy

into the center part of the letter 'A'.





Date the end of the 15th Century

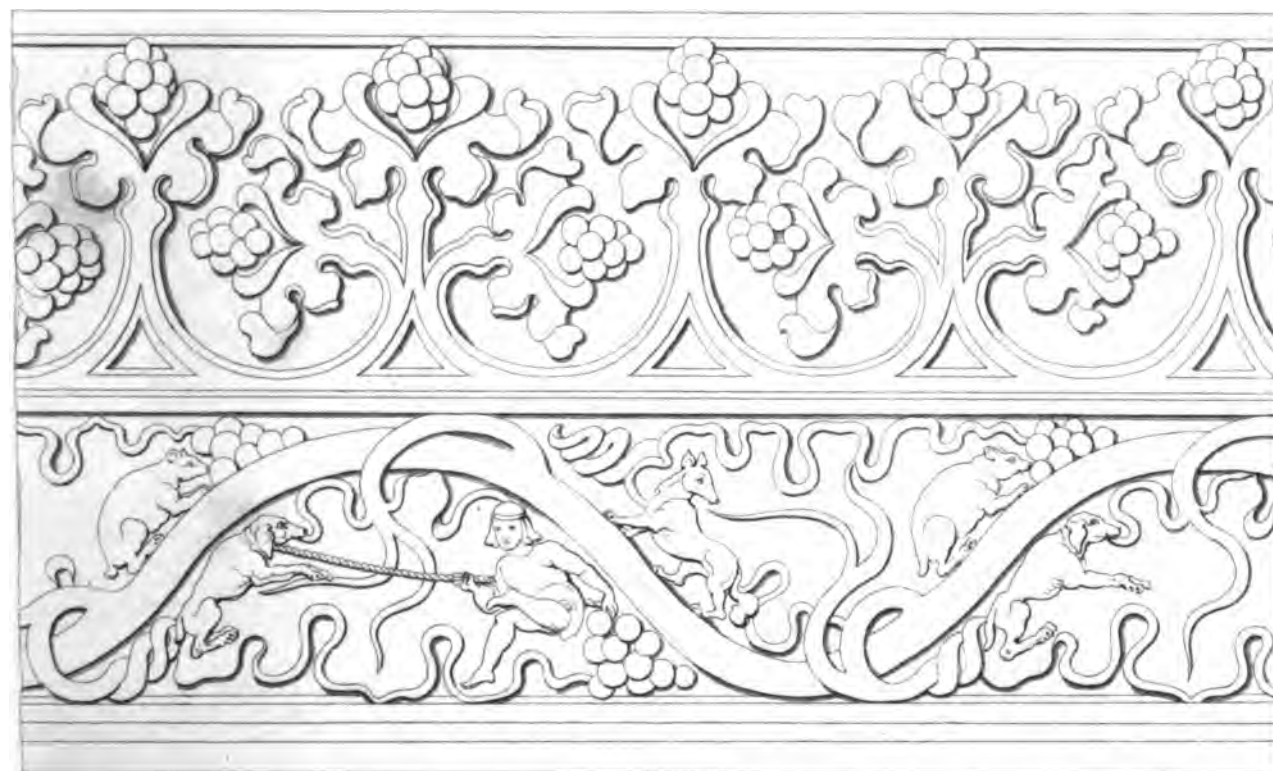


Centre Panel 3/4 full size the rest 1/2



Ornaments on the Box containing the Seal of the
Royal Hospital of St Catherine, Regents Park





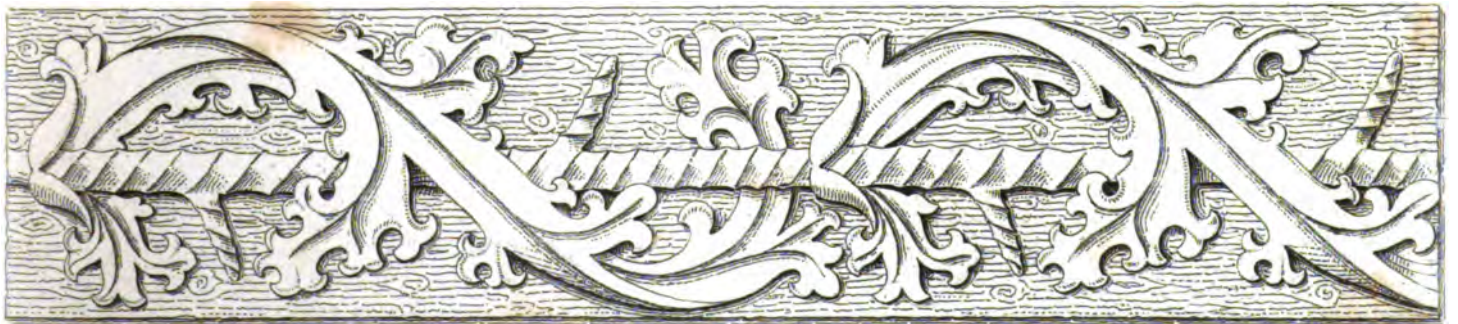
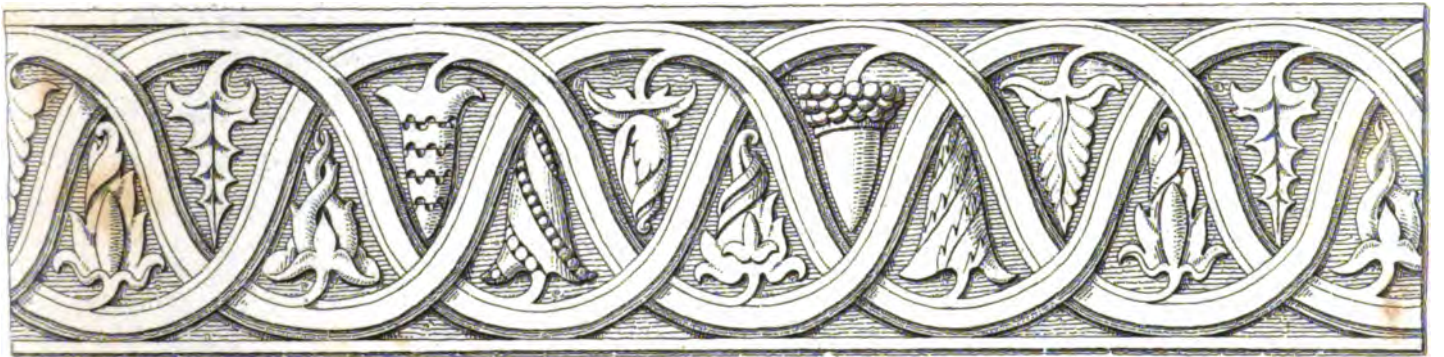
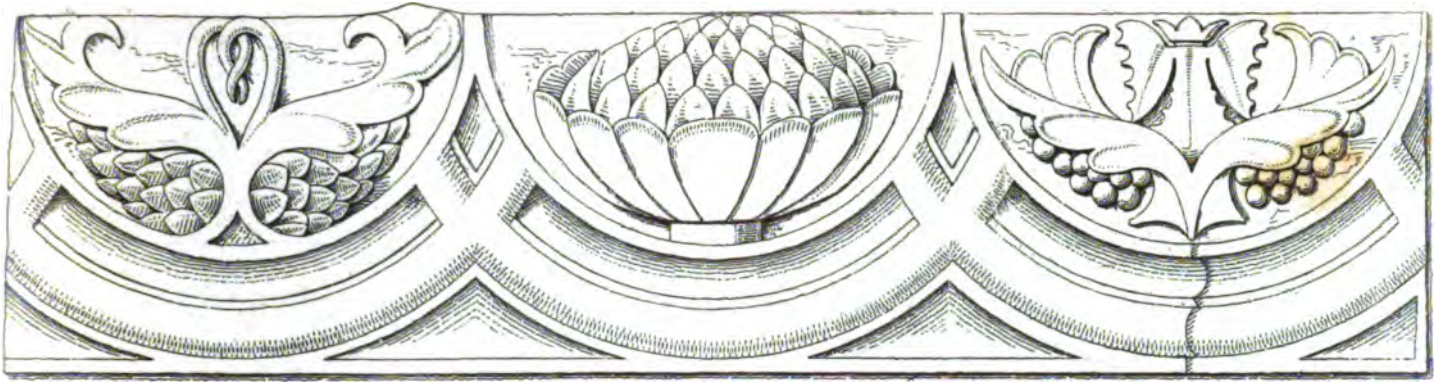
ORNAMENTS ON AN ANCIENT CHAIR,

in S^t Mary's Hall, Coventry

Date the latter part of the 15th Century

*8 full size



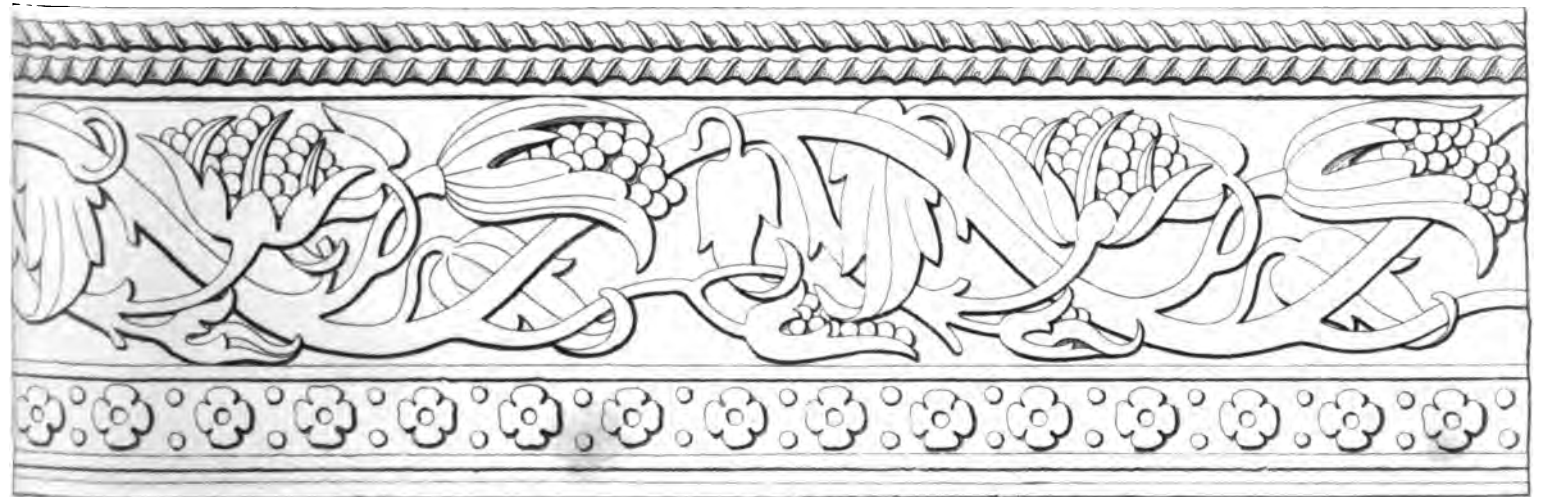
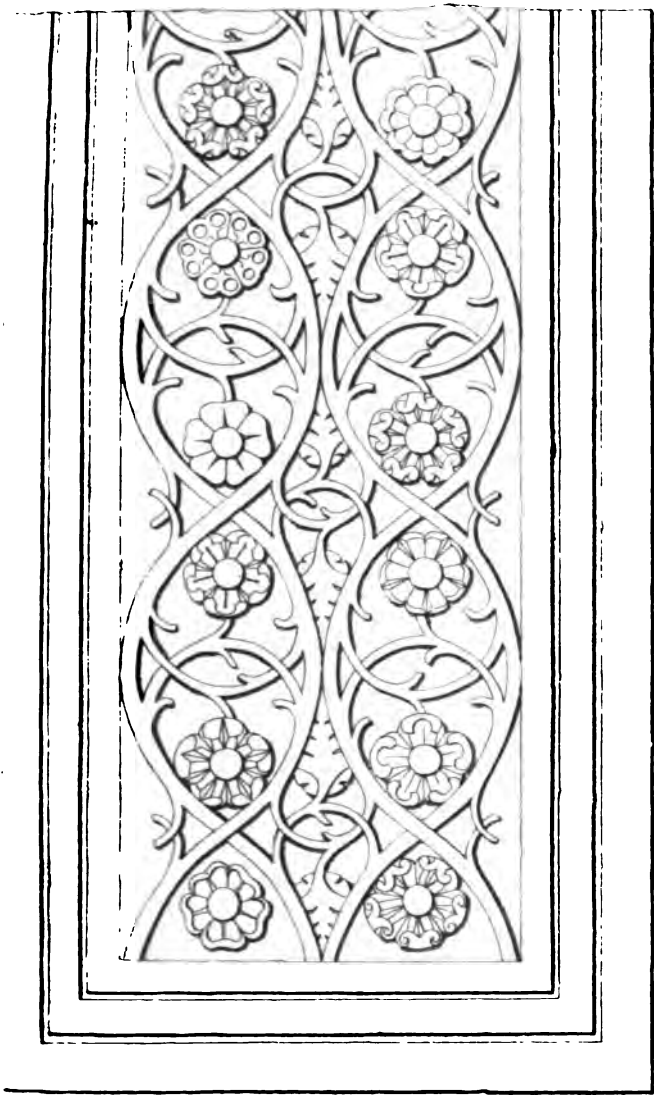


ORNAMENTS CARVED IN WOOD.

N^{os} 1 & 2 from Hildesheim

3 & 4 from Salzwedel

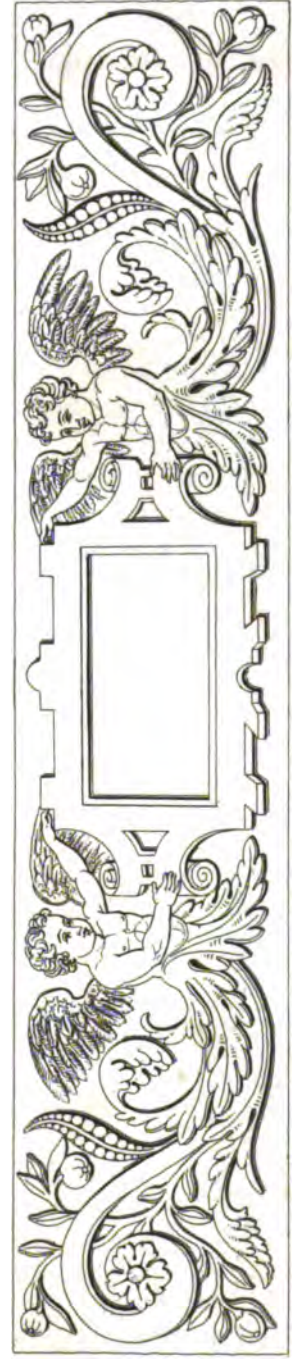
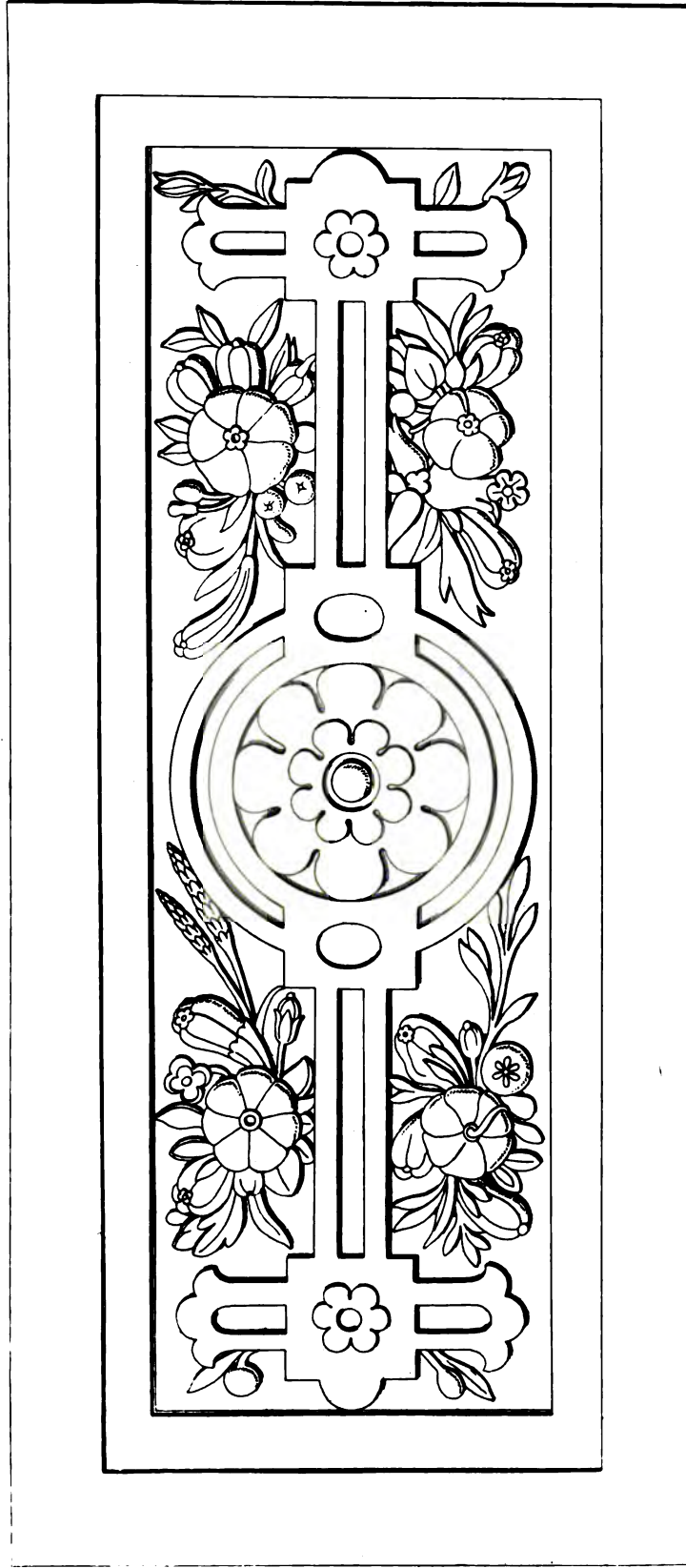




CARVING IN WOOD.

Date the Beginning of the 19th Century









2.



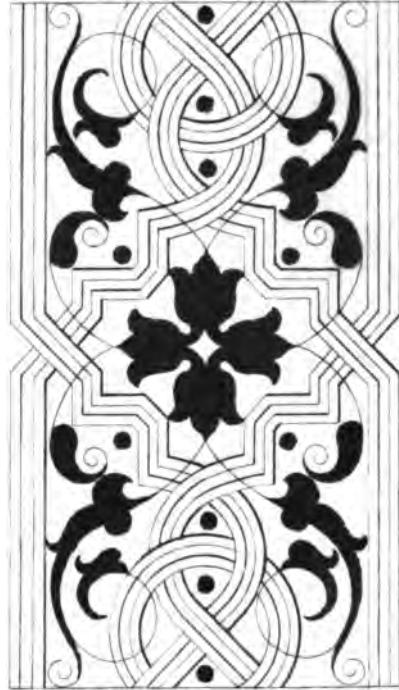
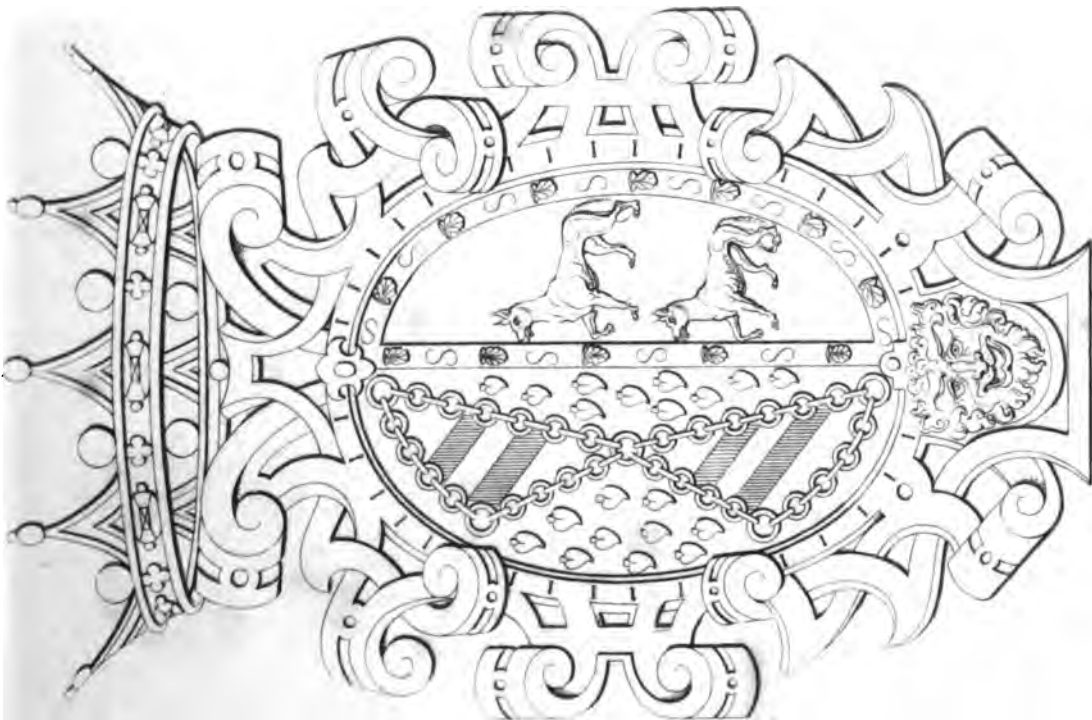
No. 1 & 2 From the Monument of Sophia Maria

Daughter of James II who died in 1702 & 1703

No. 3 From the Monument of the Countess of Oxford and Family

Date 1706 All in Westminster Abbey

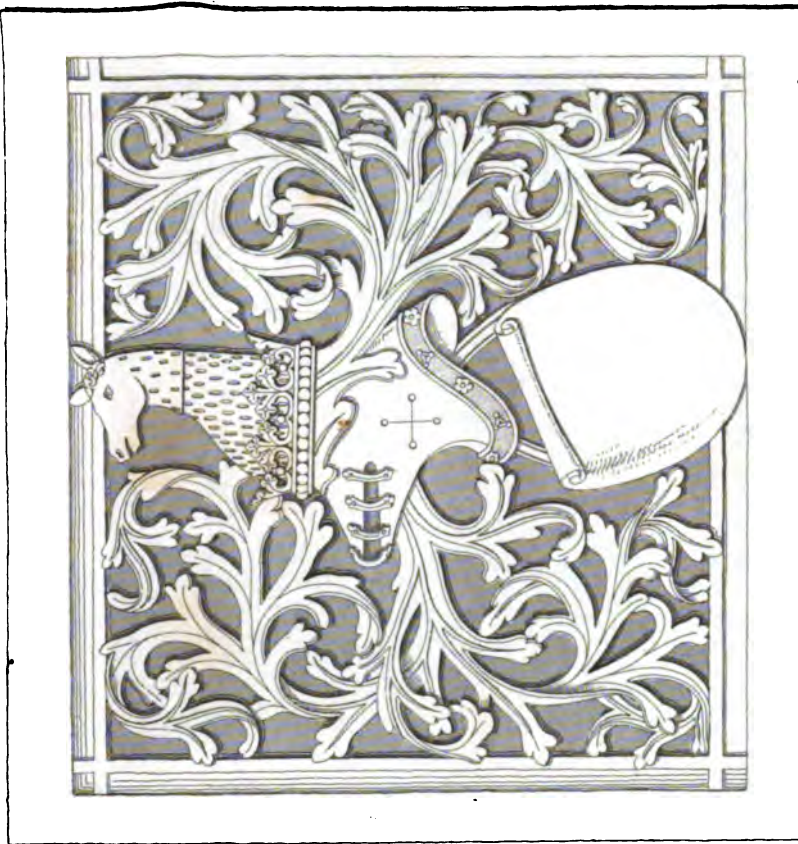




ORNAMENTS.
of the beginning of the 17th Century



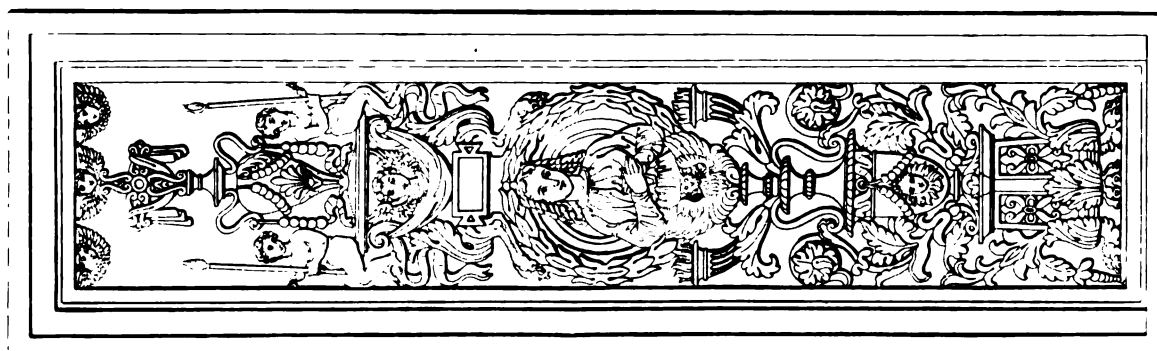
From the end of the 15th century.



HERALDIC PANELS,

In the possession of Thos. Willement, F.S.A.





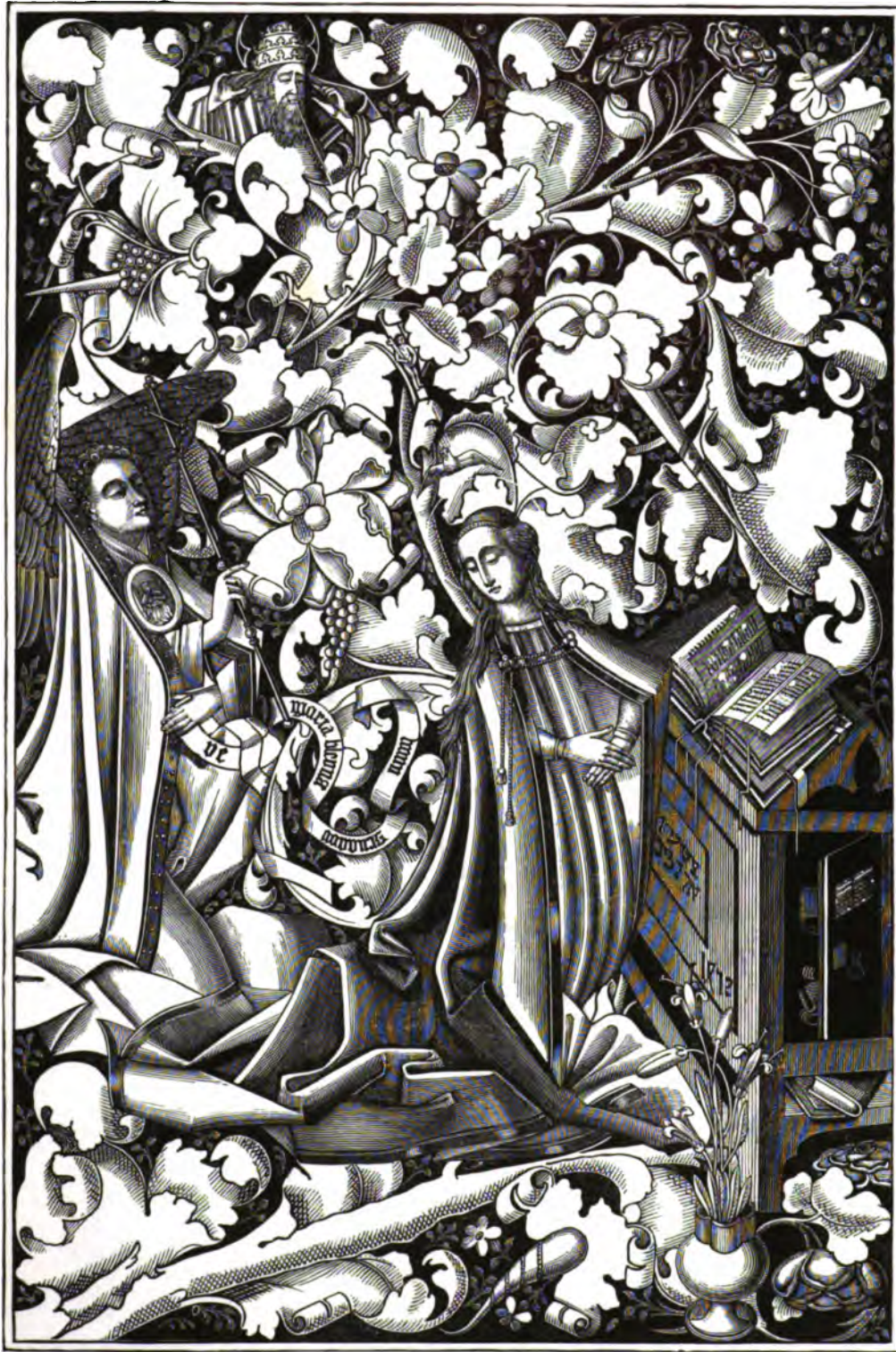
FRIESES IN MARBLE.

From the Facade of the Certosa di Pavia.

In 1794 of 18th Century.

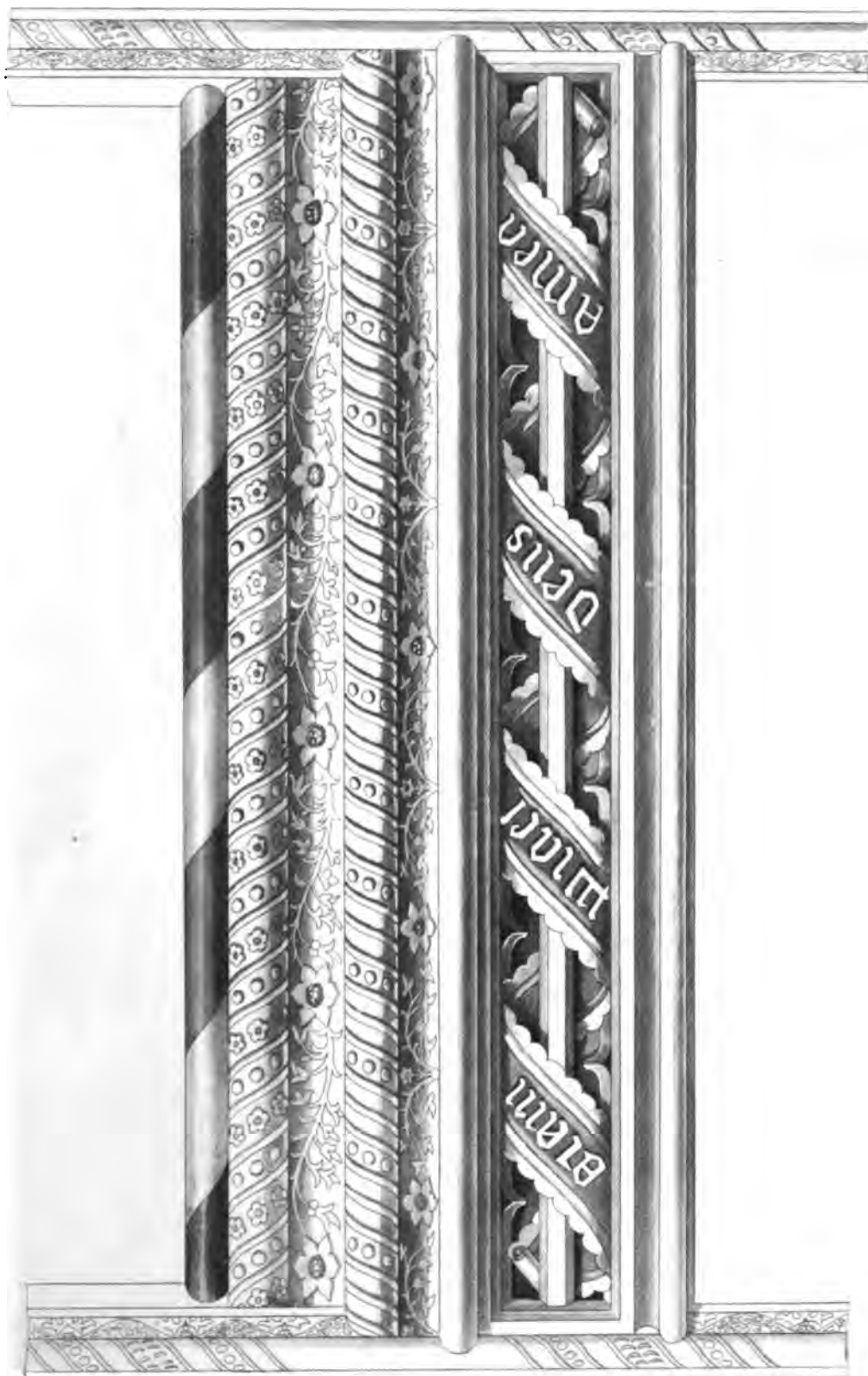


Date, 1472.



FROM AN EARLY GERMAN PICTURE.





FROM A PAINTED OAK SCREEN,

In Writton Church, Norfolk.

Date the beginning of the 15th century

$\frac{1}{16}$ full size.



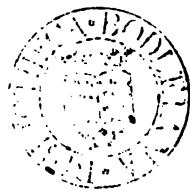


FIGURES OF PENDANTS

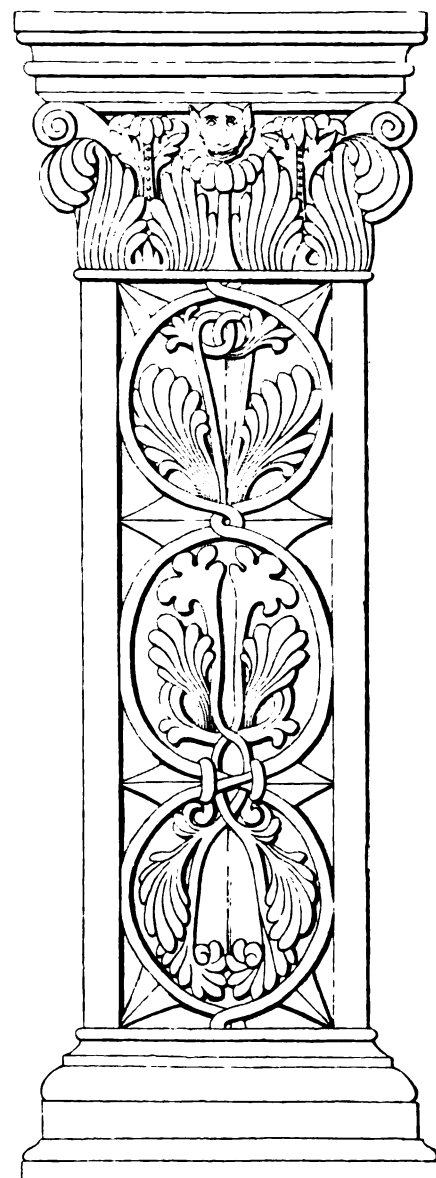
P E N D A N T S .

From St. Stephen's Chapel

of the same



Capital de Chapelle Royal Abbey of St Denis - 12th Century.

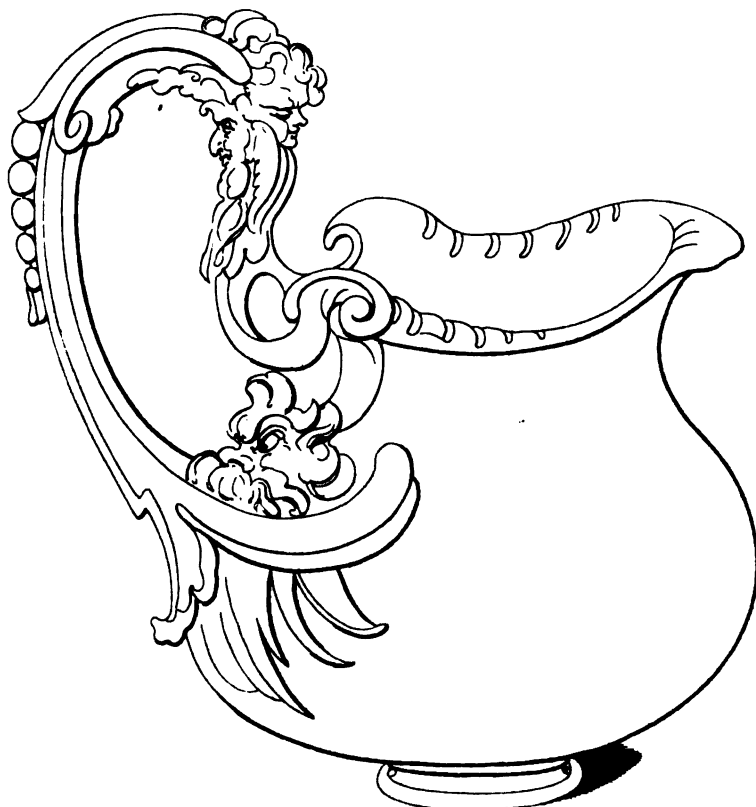


THREE SIDES OF A PILASTER.

In the Cloister of St Sauveur at Aix in Provence.

End of the 12th Century.







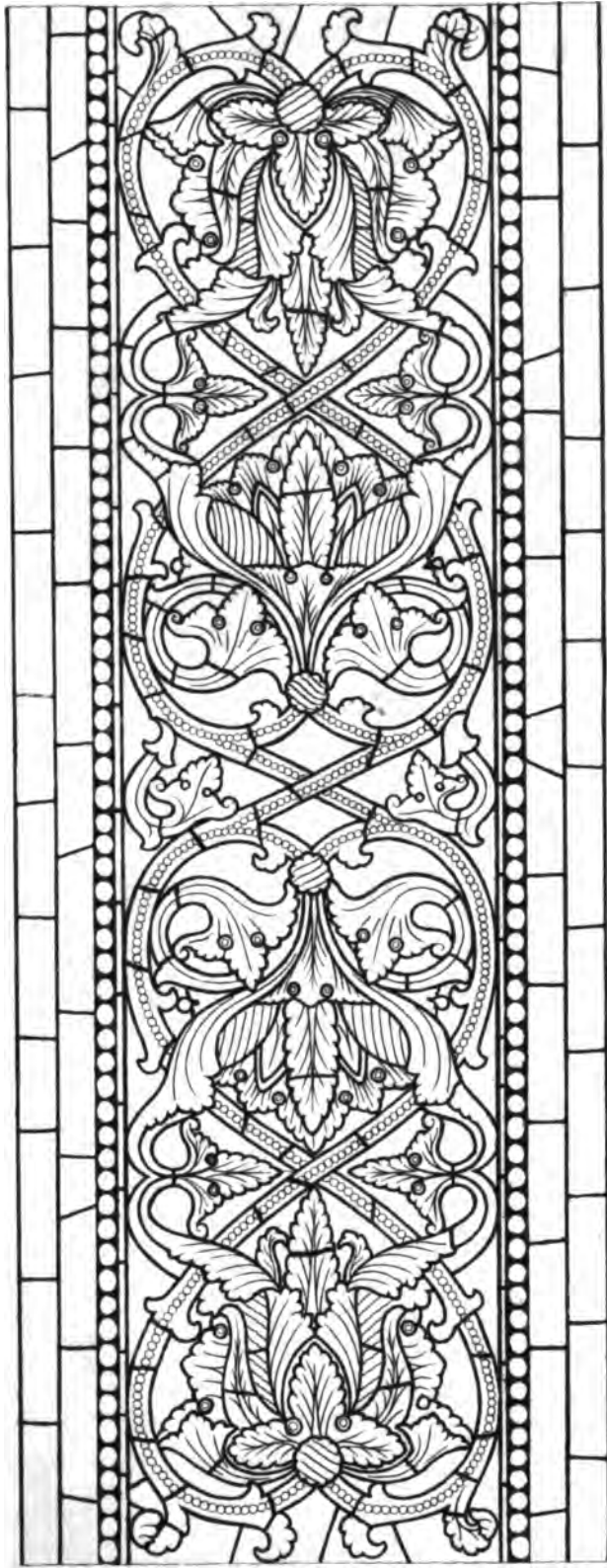


BORDER OF STAINED GLASS

In the Royal Abbey
of St Denis near Paris.

Date towards the
end of the 12th century





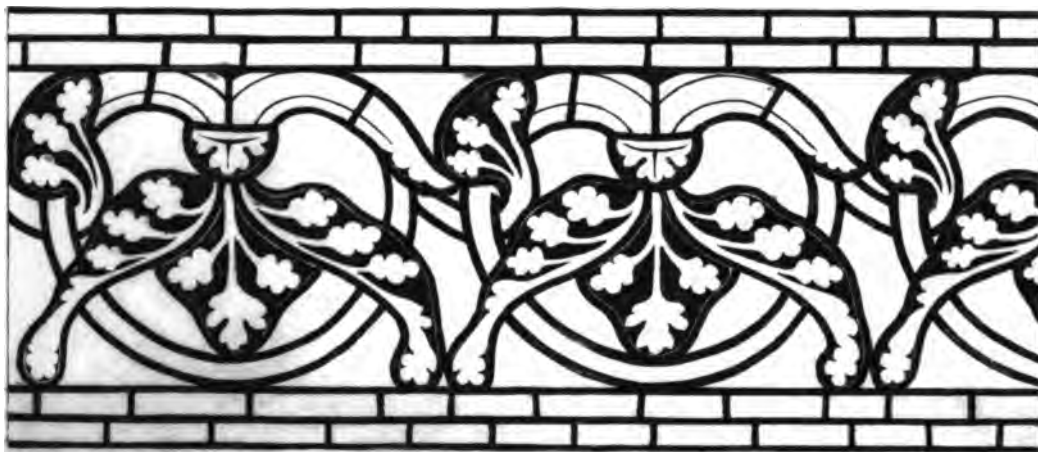
STAINED GLASS,

of the 17th century

In the Refectory of "William" Hall, L.A.



Date the latter part of the 12th century



STAINED GLASS,

from Canterbury Cathedral

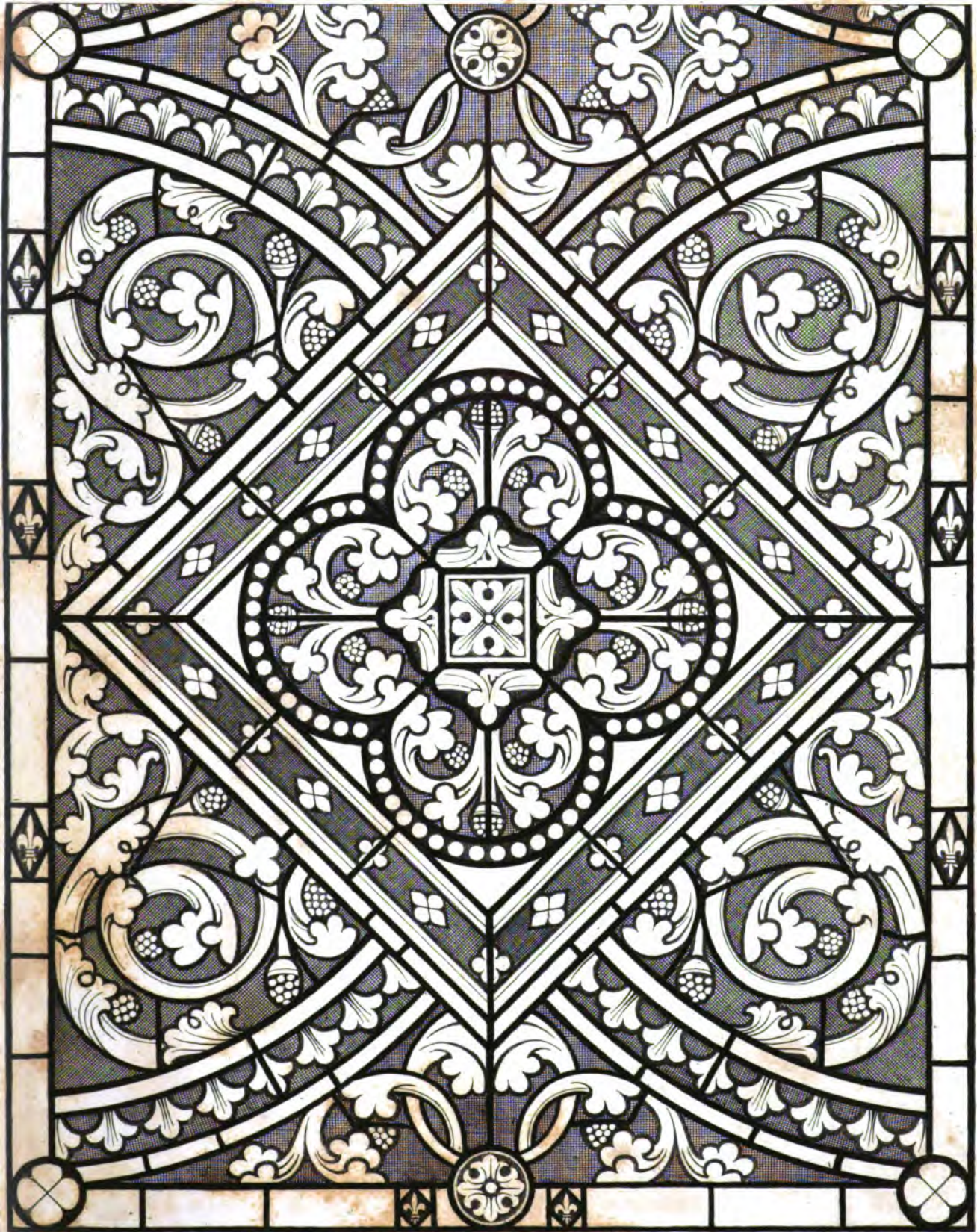




STAINED GLASS.

From Canterbury Cathedral.

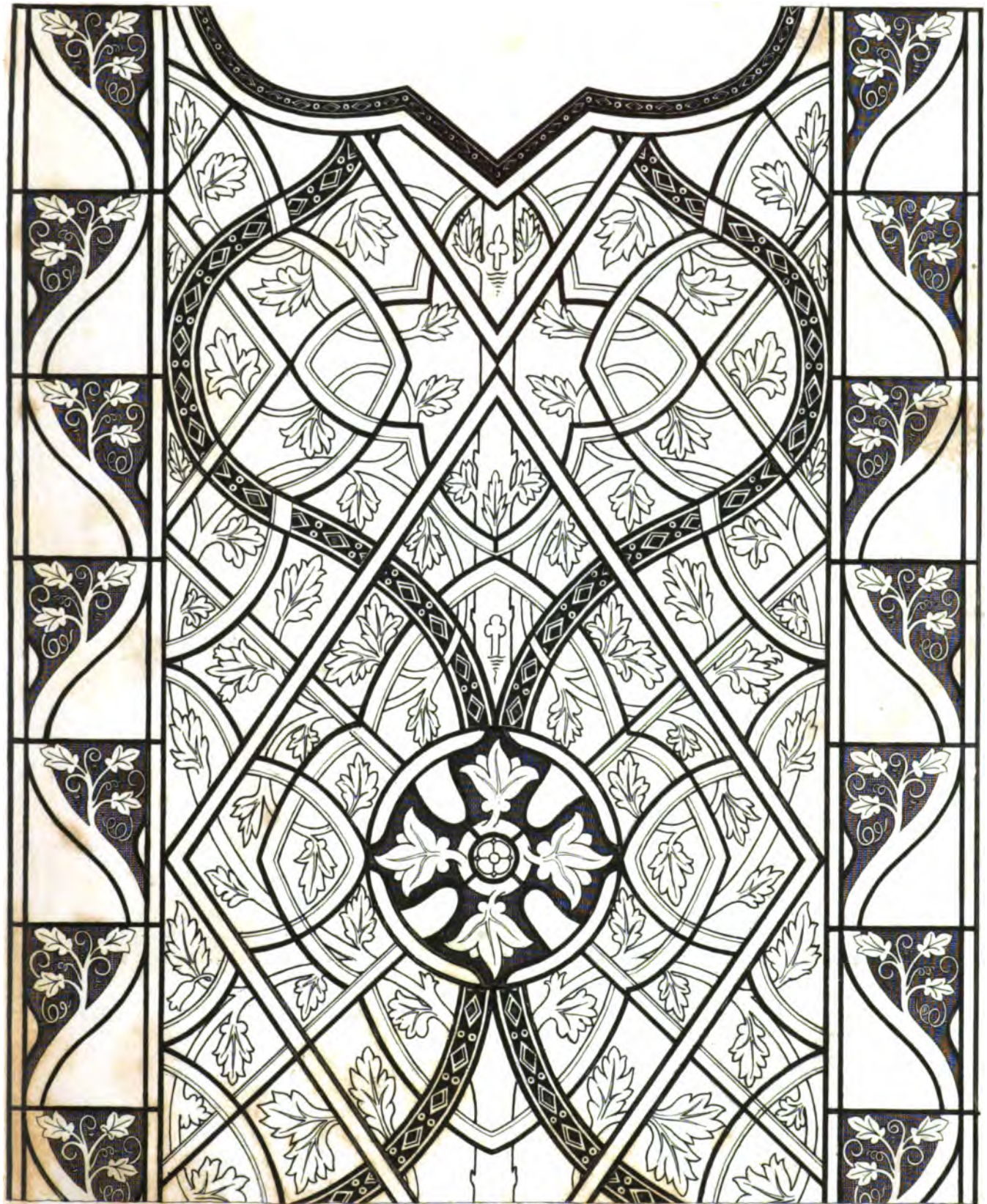




STAINED GLASS.

From Salisbury Cathedral.





STAINED GLASS.

From the Chapter House of York Cathedral

3/4 full size.



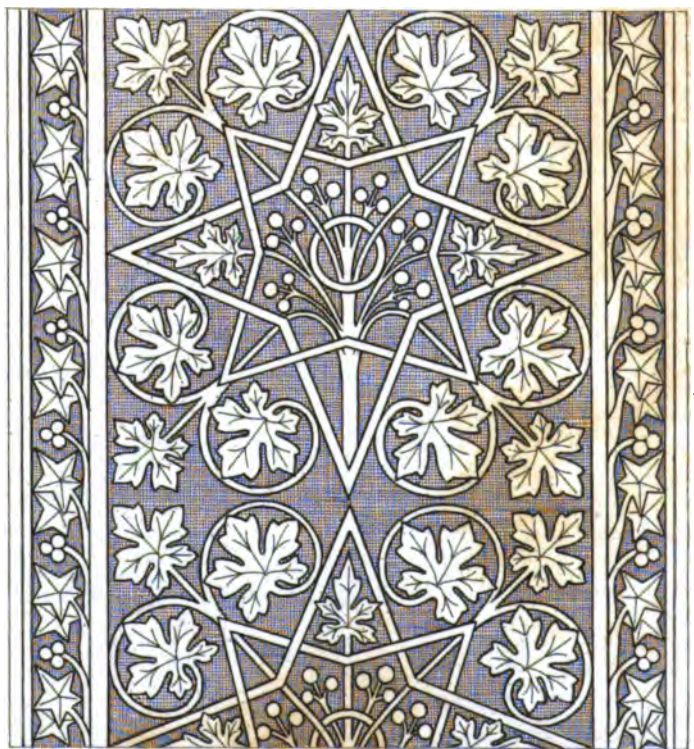
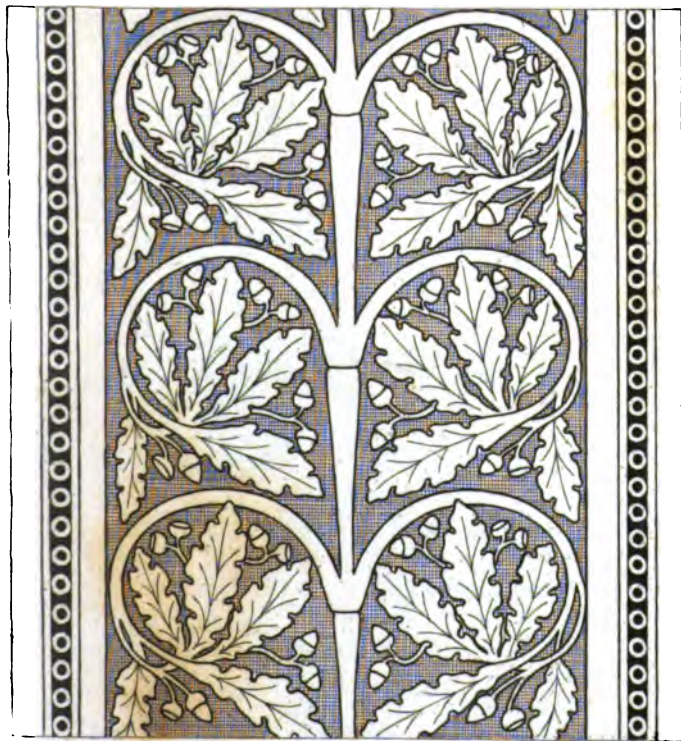
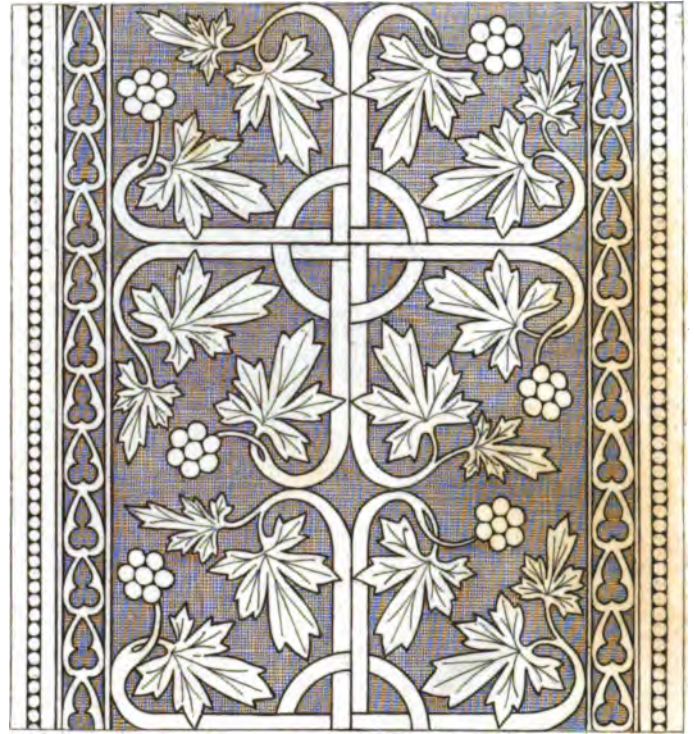
Date the beginning of the 14th Century



STAINED GLASS

From Southwell Church, Nottinghamshire



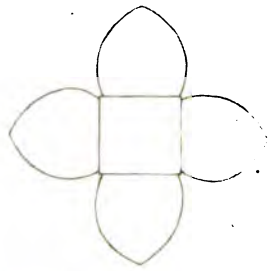


STAINED GLASS.

From the Church of Altenberg, near Cologne.



Late the 15th Century.

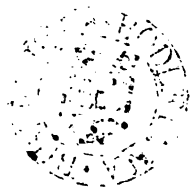


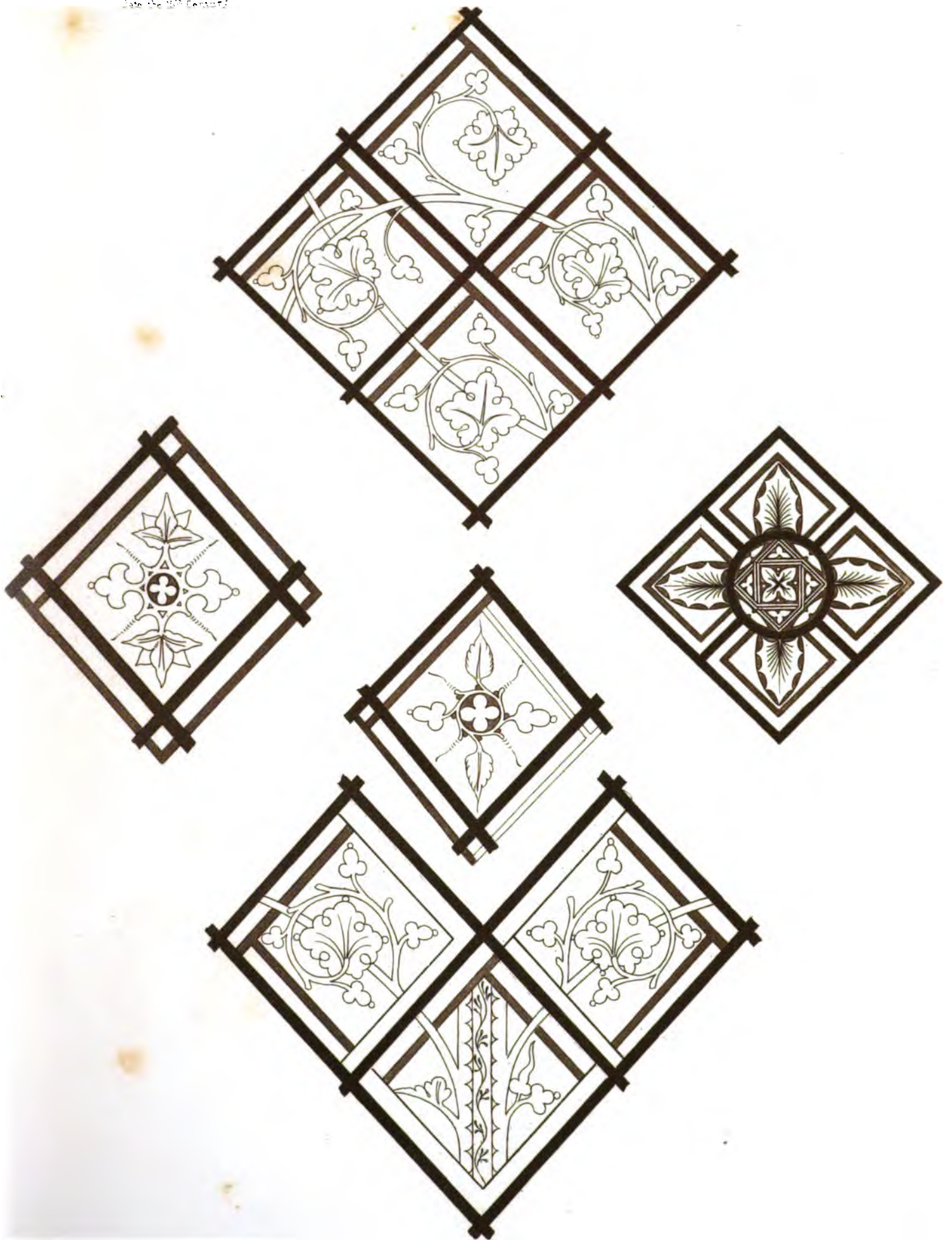
Plan of the Window



STAINED GLASS.

From the Sacristy of the Cathedral of Chartres.



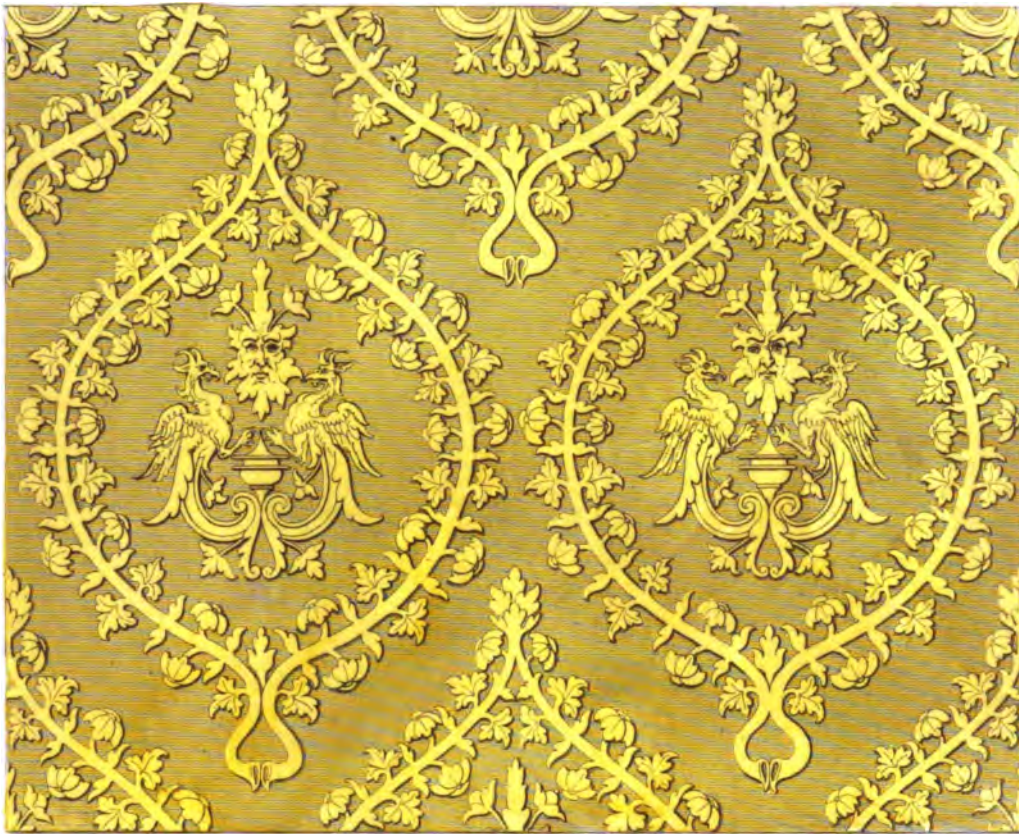


STAINED GLASS.

From the collection of the Society of the Cincinnati of America.



Date about the middle of 18th Century.



18th Century

18th Century

18th Century



Detail, the latter part of the 17th century

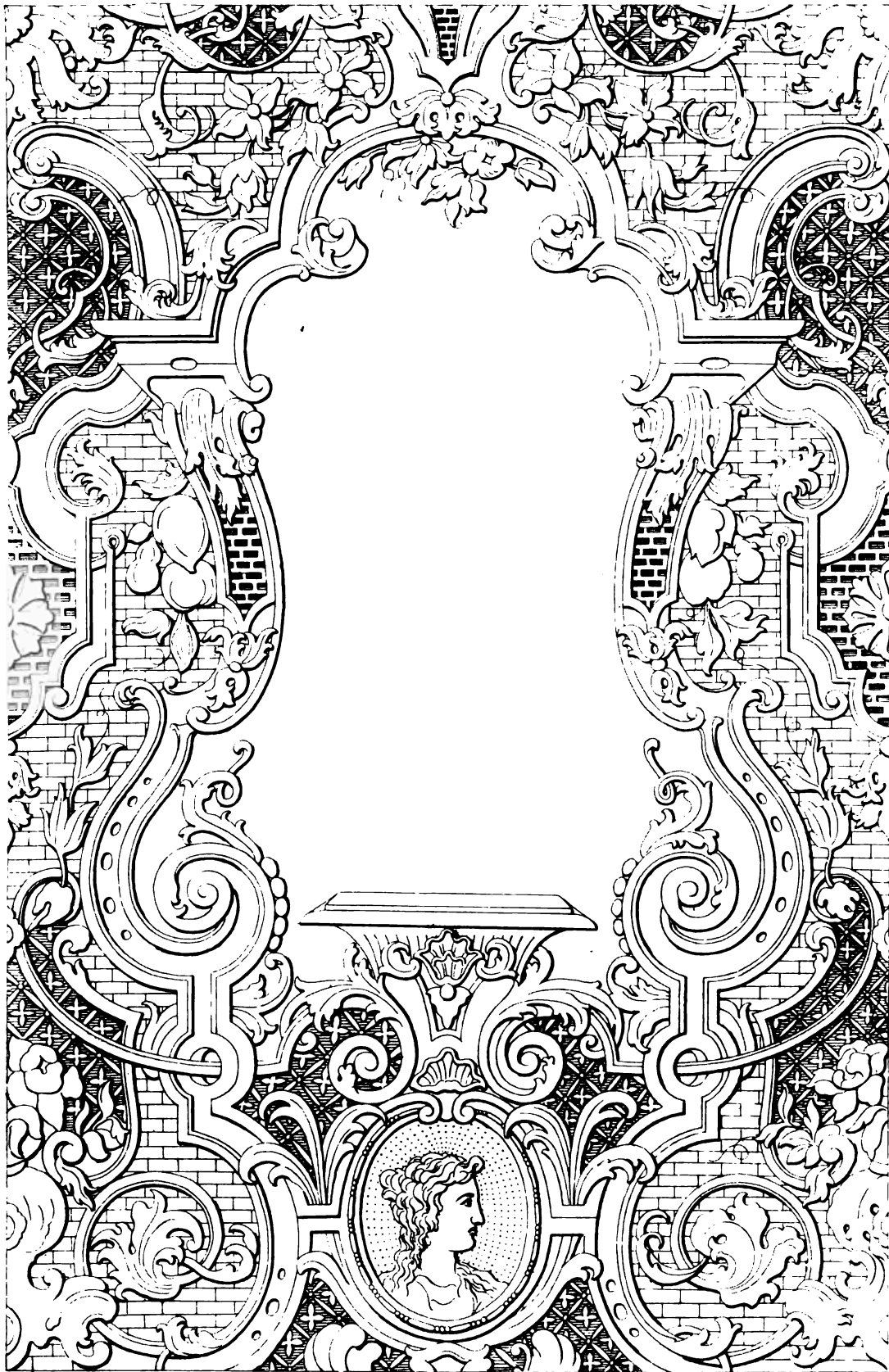


A. INTATHECASE

From a drawing in the possession of

C. J. Richardson Esq. Archt.





A DESIGN FOR TAPESTRY,

From a drawing in the possession of
C. Richardson Esq. Arch^t.



Date, the 13th Century.



PAINTED TILES.
FROM THE CHAPTER HOUSE, WESTMINSTER.
ONE-THIRD FULL SIZE.





PRINTED BY

W. H. BAKER & CO. WINDSOR

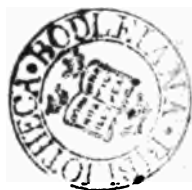
WINDSOR, ENGLAND





PAINTED TILES.

From Great Malvern Church, Worcester.



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